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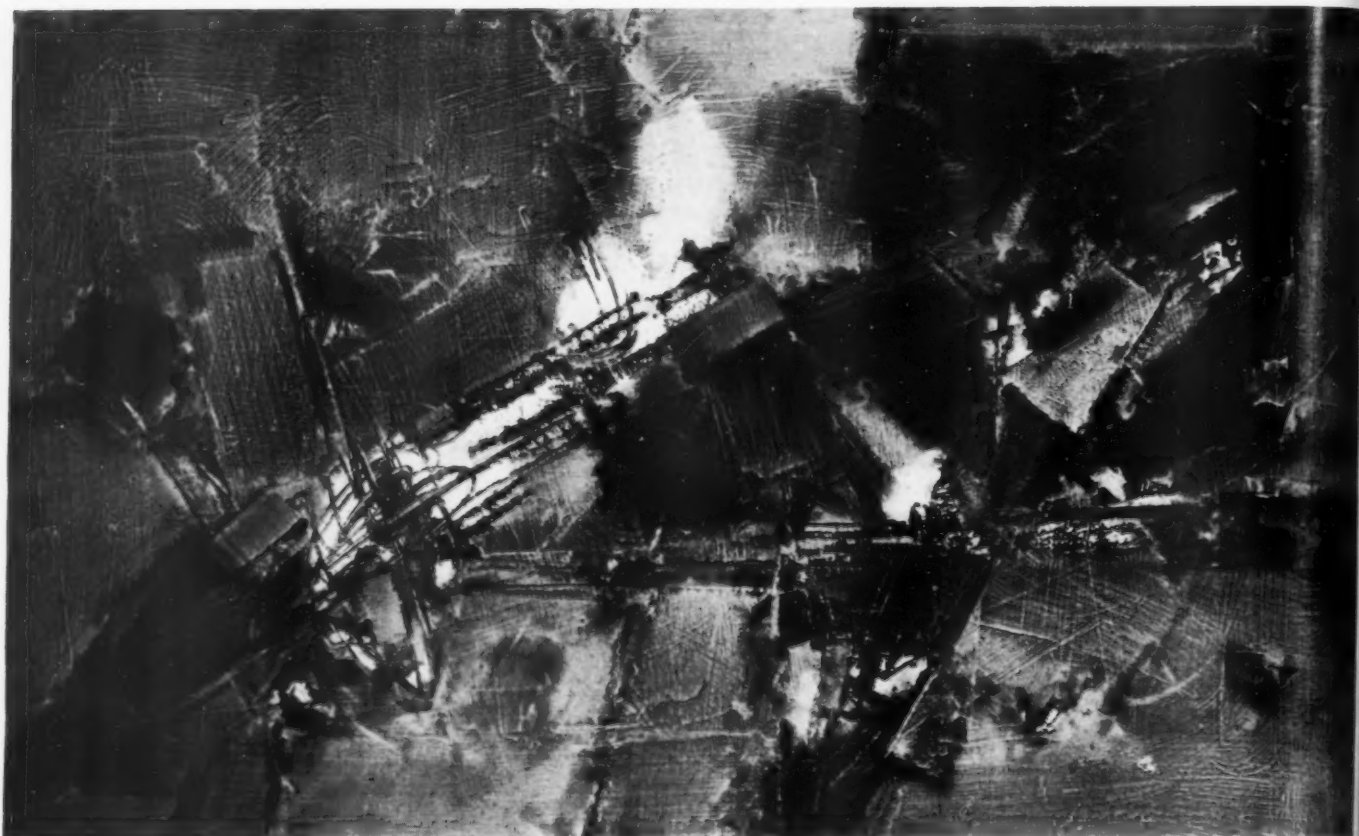
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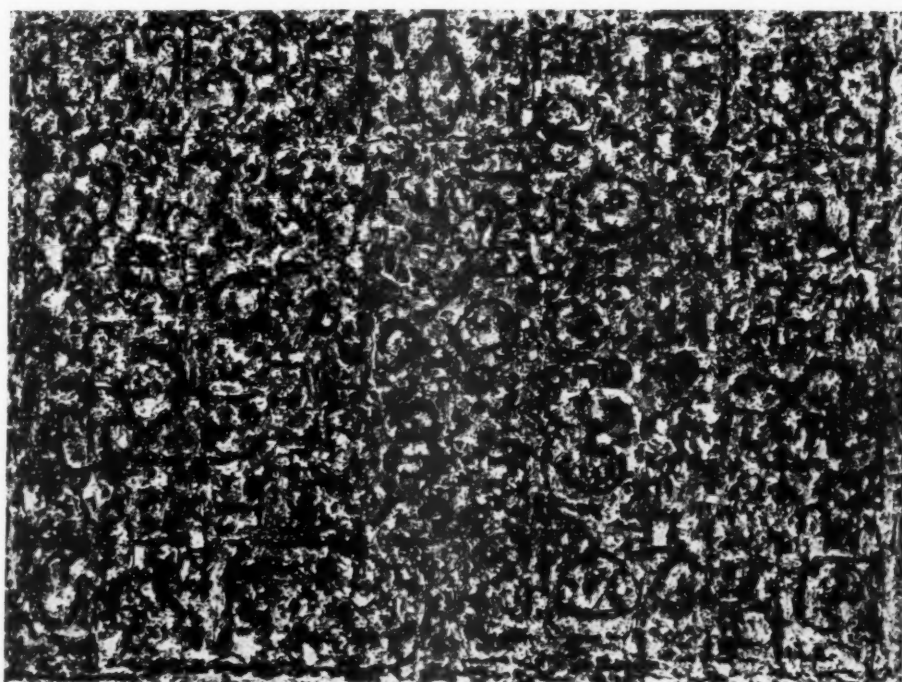
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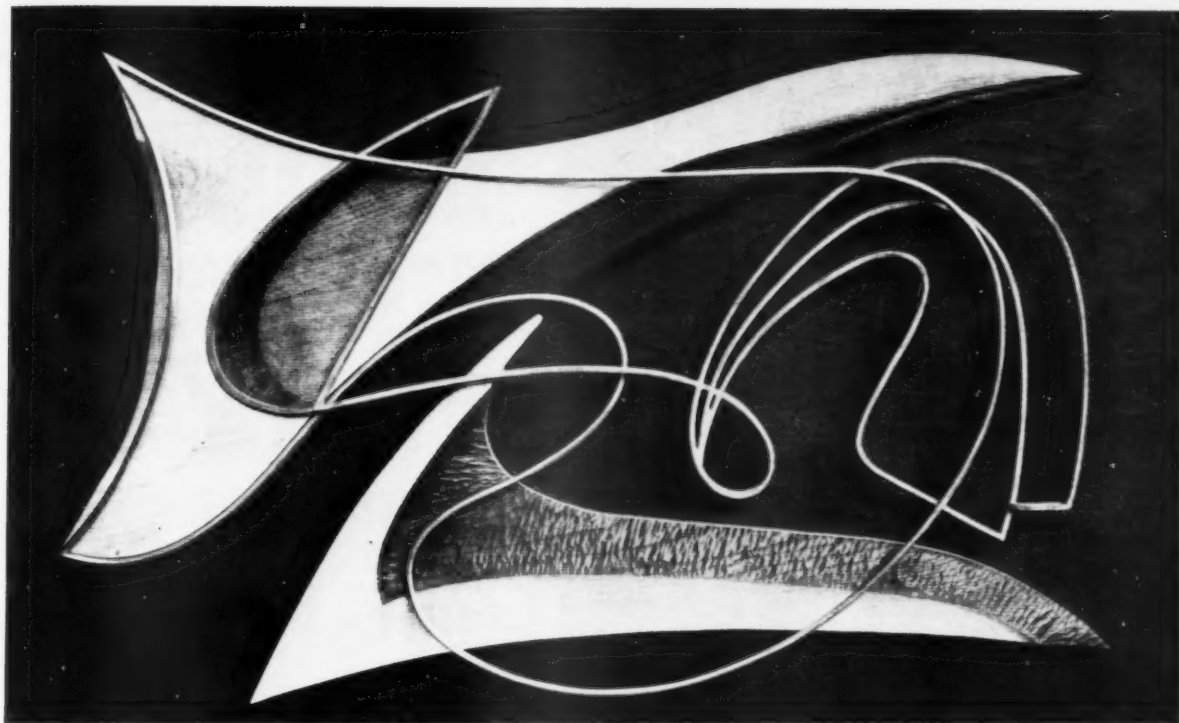
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Sommario del n. 40

MARTICA SAWIN — Il Solomon R. Guggenheim Museum di F. L. Wright

SILVIO BRANZI — Luigi Spazzapan

VICENTE AGUILERA CERNI — Giovani scultori spagnoli

ROBERTO REBORA — Georges Shehadé e la quinta stagione con un preambolo sul teatro d'avanguardia

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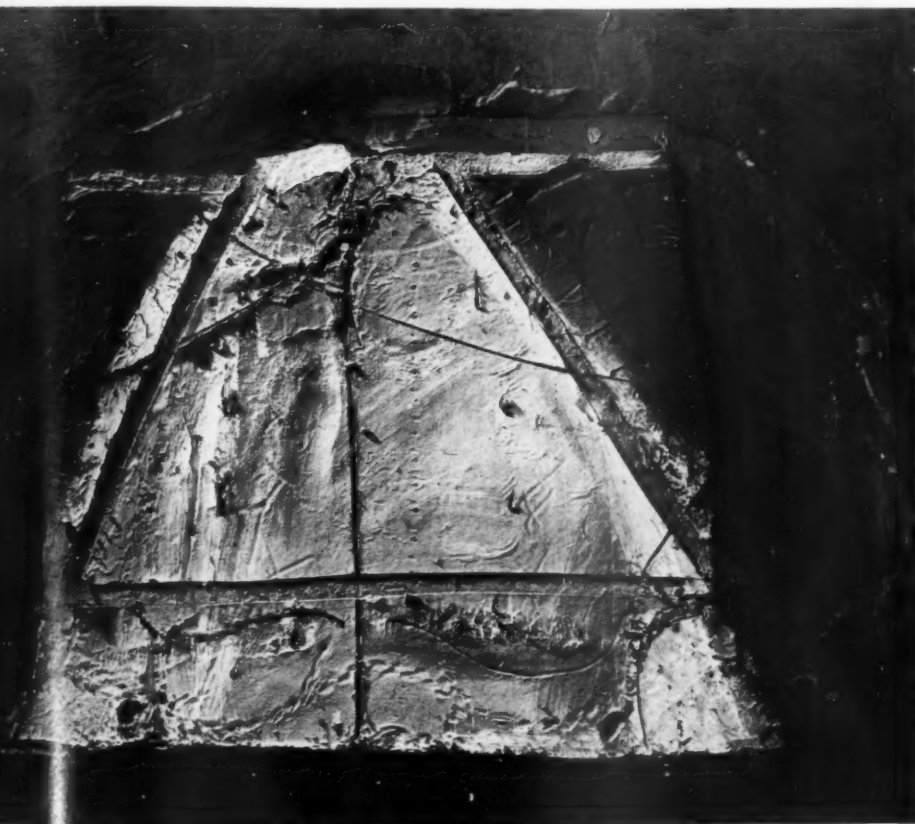
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du 29 avril au 18 mai

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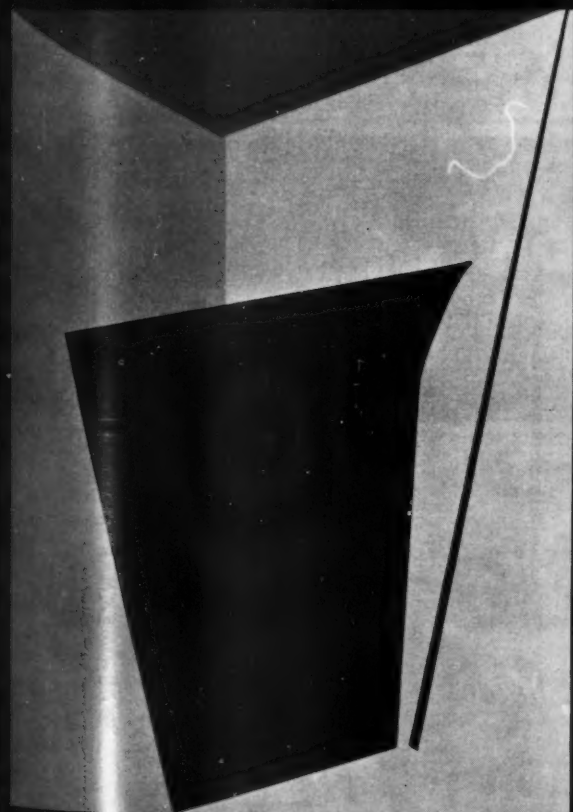
March 8 to April 8



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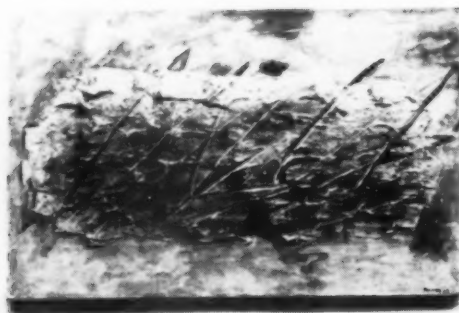
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first one-man show of,
thru March 11

Ralph Humphrey
recent paintings
March 14—April 1

Maurice Golubov
recent paintings
April 4—April 22

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Karoly
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Volume 1/2
March 1, 1961

ART INTERNATIONAL

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COVER: Our cover this month is a charcoal and pencil drawing by the young American painter and sculptor Larry Rivers, and was made available to us through the courtesy of the Tibor de Nagy Gallery, New York.

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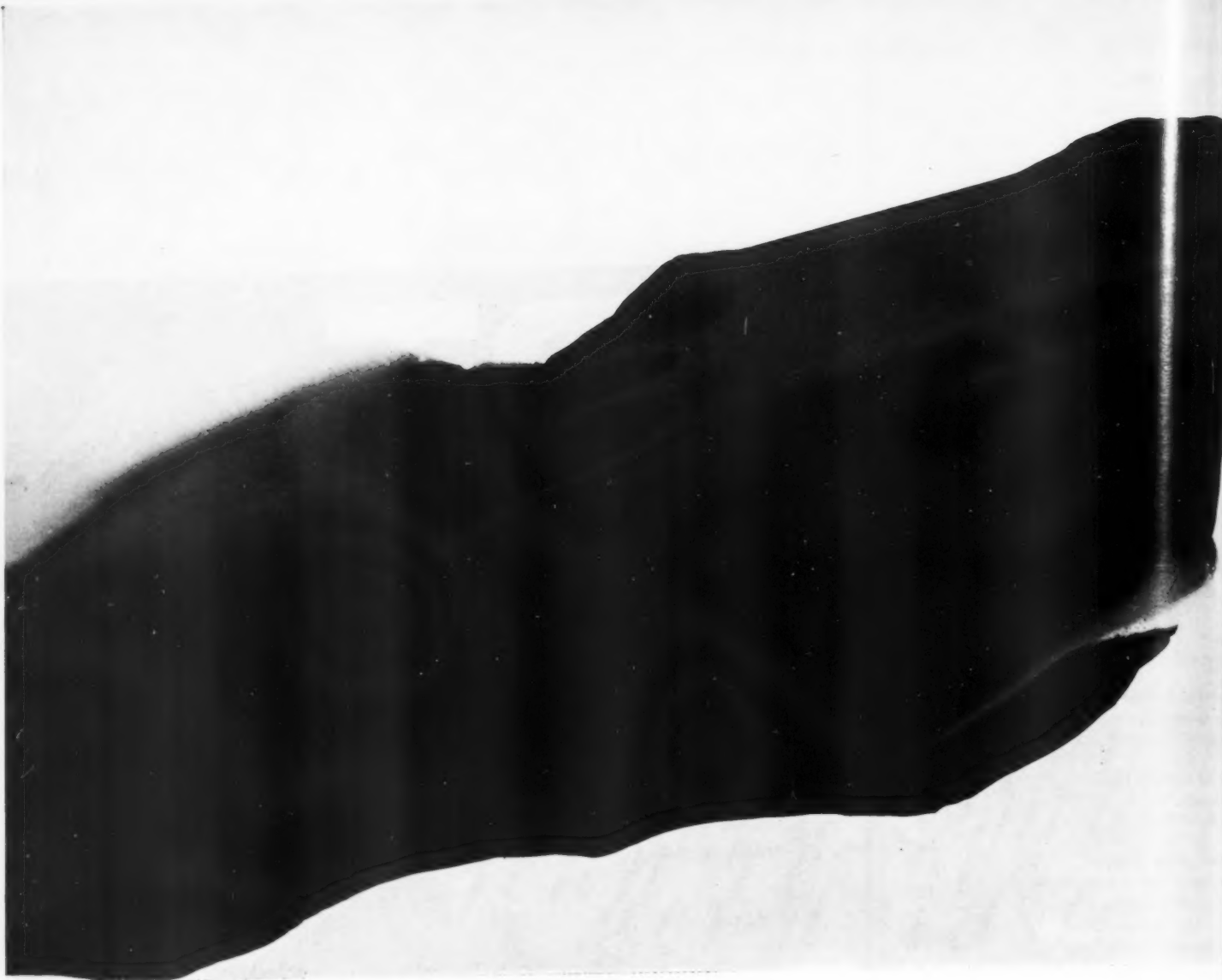
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[James Jones is the author of three novels, "From Here to Eternity", "Some Came Running", and "The Pistol". He is now finishing a fourth, to be called "The Thin Red Line". He has also published a number of short stories. Paul Jenkins is currently having a show at the Galerie Flinker, Paris.—Ed.]	
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ART INTERNATIONAL is owned, edited and published by James Fitzsimmons at Spitalgasse 9, Zürich 1, Switzerland. There are no stockholders. Each volume consists of 10 numbers containing opinions which are rarely those of the Editor.
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Above, Paul Jenkins: Phenomena, Big Blue. 1960. 146 x 196 cm.
 Below, Phenomena, Falling Mountain. 1960. 146 x 97 cm. (Collection Marion Schuster, Lausanne.)



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James

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Moving Shapes without Name

James Jones

Phenomena, Fly Sandman. 1960. 195 x 146 cm. (All illustrations courtesy the Galerie Karl Flinker, Paris.)

Perhaps Harold Rosenberg is right in saying that "So far, the silence of American literature on the new painting all but amounts to a scandal". But it is hard to write about the new painters, with their enormous diversity today, and not at the same time be an art historian who knows the threads, traces, stagnations and complete stops which the painting of today comes out of. I don't know how I would judge—or rather write about—Paul Jenkins' work if I were qualified rather than simply drawn to it because it exists.

Now, of course, it is not enough to like something simply because it exists. I don't like concentration camps of any kind, even the best. Nor is it enough to like something simply because it is beautiful. I don't like the beauty of mushroom clouds. Also, I know a lot of bad writing which exists that I do not like, either. So once again I am stuck to explain the enormous attraction which Paul Jenkins' work has for me. How to explain?

I see in Jenkins' paintings a violence which reflects the time we live in. It takes courage to portray—or to expose; for doesn't the artist always expose?—this violence. But in contrast to the violence, I also see in his work a rare beauty which is the whole beauty of richness and of colour of this earth, and of other earths—earths I have not seen. These two, this violence and the beauty, fight each other and create in the paintings a conflict which in turn creates the tensions of a wire drawn to the breaking point. It hums. And this humming tension creates, in me, an emotional participation which at certain times and in certain moods almost reaches the point of tears. This is the interior world of the man and the artist Jenkins—as I suspect it is the interior world of all artists in all mediums who are worth their salt.

We've talked for hours and sometimes I wonder what the hell he is talking about. Either it is too abstruse, or else it is about paint, the properties of paint, all of which is too technical for me. But we still yell at each other and try to get across to each other. For example, in "It Is" he says: "I am interested in openness not accident, elimination of the arbitrary, open line which fuses, loses itself to be found again." This is all very interesting, and it is evident to me that the element of chance in the work triggers his work into its development, and therefore does not rest on accident. But so what? Many people who visit me comment on paintings of his which I personally own, but not even to the most unsophisticated does the idea of 'accident' come to mind. But they invariably ask if he had an 'idea' before he started the painting; and in this—what should one call it?—'world', each person finds his own images if he needs them: some see a ship, a whale, a kabuki dancer, a helmeted skull. But whatever is seen, the whole thing still can rest on colour, line, mass. The painting elements in themselves can arrest the attention. One is not dependent on the image one finds. Still, all this does not explain the effectiveness of the paintings.

The first time we met was in New York, and I remember at that time we talked about light, and about how light for him gave him the means to create a kind of form. He talked about reflection and illumination interacting on each other in order to give him structure. There is for me a great sense of form and structure in Jenkins. Everything belongs where it is. And for a novelist, who must necessarily work with these elements—who, in fact, is probably fifty per cent drawn to his own work because of a love of form—any deep sense of form and structure gives inner satisfaction and



Phenomena of Exchange. 1960. 97 x 131 cm.

pleasure, just of itself. But I didn't really know what he meant then, though it interested me. Then we saw each other again in Paris and took up our conversations again. We are still at it. But the more I think about it the more I'm willing to let him have his ideas and just accept the paintings for what they are. Long after he is dead I'm sure that if anyone finds interest in the paintings, it will be for themselves and not 'why' he painted them. This part we will leave to the historians.

There is a sense of unceasing movement in Jenkins' paintings. In its "non-static expression", as he likes to say in his painter's jargon which I do not understand, there is always the MOTION of what one might see in the Labors of Hercules, rather than in the static objective apples in a Cézanne still life. But here again we are making historical reference to the past, against what we have in front of us. The best I have been able to come up with, in struggling to find a phrase of language to describe these paintings, is the one I have used for the title of this piece: Moving shapes without name. I keep discovering them all the time in Jenkins.

I am not trying to say that the mind of the man and his ideas do not affect the work. Of course, they do. But while I was in Germany, I was asked there by a friend with whom I have had many long talks, why I didn't write essays to expound my ideas of the time we live in and our lives which are governed by this. Well, maybe I will, but my answer to my friend was that, for me, all these too-explicit philosophical ideas should be put into my work itself. Should lose themselves there, unseen bugs in the amber, in order to be preserved in the novel forever, or found by a reader as the



Phenomena, Heaven Under. 1961. 130 x 130 cm. (Collection Baronne Alix de Rothschild, Paris.)

Umbra. 1958. 60 x 50 inches. (Courtesy Martha Jackson Gallery, New York.)



Phenomena, After Image. 1960. 79 x 62 inches. (Collection Virginia Kondratieva.)

(The colour reproductions on this page appear here through the courtesy of Editions Two Cities, Paris, and are taken from "The Paintings of Paul Jenkins", a handsomely designed and printed presentation of Jenkins' recent work with accompanying texts by Pierre Restany, William Rubin, Kenneth Sawyer and J. F.—The Editor.)





Phenomenon, Outside Leap. 1960. 162 x 130 cm. (Collection Constant Wormser, Paris.)

case may be. I think this is what the modern painter—like Jenkins—is trying to do also. He, like myself, is sick to death of 'Value'. He, like myself, is tired of 'Society' which tries to impose it. He, like myself, is deathly afraid of the 'Symbol'. I, like him, strive to avoid making 'Symbols' in my works. No human being is really a Symbol. To make him so is to miss, to totally lose his real meaning, which is much harder to understand than any Symbol. No human being is all black or all white. We, in our novels and our paintings, are trying to approach and portray this actual state of Being. No character in a novel, no painting on a canvas must be recognizable without at the same time being unrecognizable. Because if humans or human perceptions seem all black or all white, they aren't really human at all. That is why it is so easy to kill people in the name of some damned ideology or other: once the killer can abstract them in his own mind into being Symbols, then he needn't feel guilty for killing them since they're no longer real human beings. They are only Symbols.

Unless I'm mistaken because of what can be called obvious prejudice and liking for the painting of Paul Jenkins and others of his tribe, they assiduously avoid the Symbol, and in so doing discover the human or natural 'presence' in the possible, the familiar in terms of ambiguity.

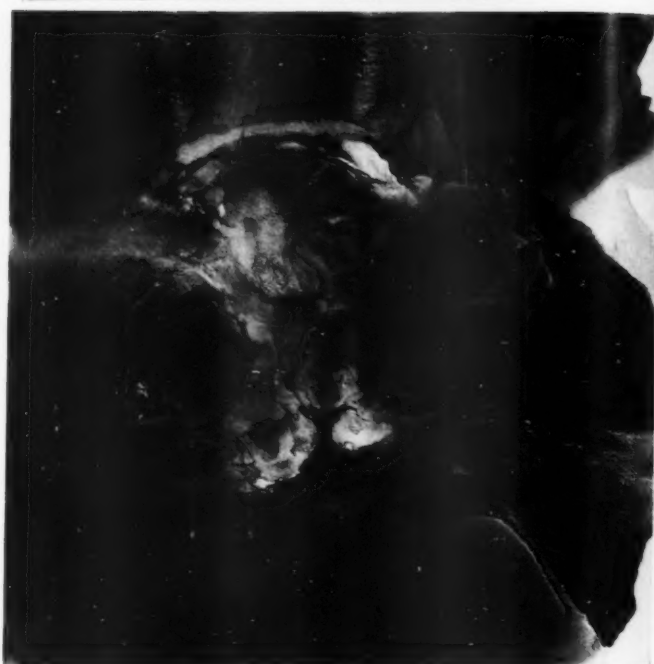
I am not one to purport to find all the 'comparisons' of literature to painting to music to poetry. But the way I work on a novel, I've discovered, is apparently very close to the way the new painters get into a painting. I don't "go about it", I work it out as I go along. I do not begin with 'preliminary sketches' and an ironbound plan, I attack it straight away and let it make its own way. I do not 'plot' it, I let it grow. What all of us paint over, re-write, throw away, is never seen—which is as it should be. Because what then is left is what has evolved. Only in this way can we hope to achieve what Paul Jenkins calls the elimination of "the arbitrary", or, as I myself would call it, the manufactured Symbol.

Having said all this, I still will not know why I am drawn to these paintings unless it has to do with time. They are of my time. They, and others like them, are what I choose in this time, and if there are things I don't like about this time (and there are!) I nevertheless relate to these paintings, selfishly, acquisitively, I want to own them. If—to refer back to my beginning—our writers have not written more about today's painting, perhaps it is because they have not been willing to allow their prejudices to have free reign, their private interior likings to have importance. After all, that is so un-Symbolic.

Top: Phenomenon St. Elmo's Fire. 1960. 97 x 131 cm. (Collection Naggar, Paris.)

Centre: Phenomena, High Water. 1961. 130 x 130 cm.

Bottom: Phenomena Romany Rye. 1962. 102 x 76 cm.



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Los Angeles Letter:

Symbol and Allegory in Max Beckmann

Jules Langsner

Exhibitions of German Expressionism scarcely are novel occasions to the gallery-going public here, and, as you might expect, the critical notice accorded the movement in recent years has resulted in the acquisition of a considerable number of first-rate expressionist works by local collectors. But not until the current exhibition of German Expressionist Painting at the University of California at Los Angeles has this twentieth century tendency been surveyed comprehensively in a single show in Southern California. Drawn from the collection of Mr. and Mrs. Morton D. May of St. Louis, the exhibition presents ninety-two German expressionist paintings from the turn-of-the-century to 1950. Side by side at the University are paintings by the principal members of die Brücke—Heckel, Kirchner, Müller, Nolde, Pechstein, and Schmidt-Rottluff. Turning to the much looser confederation of artists in der Blaue Reiter, the spectator encounters representative works by Campendonk, Feininger, Jawlensky, Kandinsky, Macke, and Marc. As for those expressionists who pursued their course without participating in group activities, the exhibition includes such key figures as Corinth, Kokoschka, Meidner, and Rohlf. Consequently the May Collection provides an excellent opportunity to appraise the contributions to modern painting made by the expressionists of the German-speaking countries of Europe.

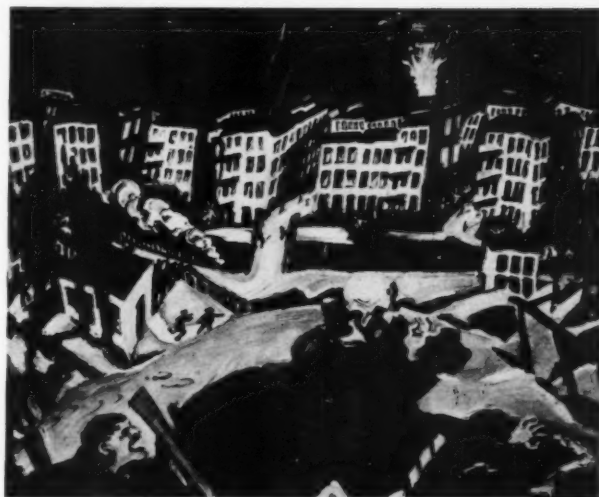
The chief attraction of the May Collection, however, is the assemblage of paintings by Max Beckmann, author of forty-nine of the ninety-two paintings in the show. The Beckmann ensemble, ranging in time from 1905 to 1950, the year of the artist's death at the age of sixty-six, encompasses works in the various genres to which he addressed himself at one time or another during his career. The critical spectator at the University thus has the chance to follow Beckmann's development from a gifted young painter of melodramatic events, such as the 1905 "Stormy Day at Sea" or the 1912 "Sinking of the Titanic", to the complex mythopoetic allegories of his maturity, such as the 1939 triptych, "Acrobats", or the heavily-freighted symbolism of such pictures as the 1950 "City Night". Between these two antipodes of Beckmann's growth into an artist with a vision completely personal to himself are numerous portraits, self-portraits, landscapes, seascapes, cityscapes, and still-lives.

Even a casual glance at the Beckmanns in the May Collection suffices to convince the observer the artist was Germanic to the core, if by "Germanic" one equates obsessive preoccupation with death, brutality, the anxieties and frustrations of the human condition, the unfathomable mystery of existence, and the oppressive estrangement that existence imposes on Everyman. Despite the continual recurrence of this cataclysmic Germanic heritage, Beckmann was not a full-fledged expressionist, as the works by him in the May Collection demonstrate conclusively. Comparison of the Beckmann paintings with pictures by the leading German expressionists nearby makes it easy to understand why Beckmann objected to the critical tendency to place his work within the same orbit as theirs. As early as 1912 Beckmann collided with Franz Marc in a bitter (and sarcastic) dispute in the pages of the magazine PAN, maintaining at the time that it was incumbent upon the artist to preserve a core of objectivity in his work. It is true, of course, that after World War I Beckmann abandoned the somewhat academic approach he had favored before the onset of hostilities. In his formative years Beckmann had come under the influence of Corinth, Liebermann, and Slevogt. Then he had been a kind of Post-Impressionist Max Reinhardt staging grandiose pictorial tragedies. His experiences as a medical orderly during the War set in motion a profound revaluation of pictorial values. He began an intensive search to realize in paint the substratum of emotion beneath the deceptive surface of the human visage.

It is important to recognize, however, that Beckmann never forsook his lifelong conviction that a painting is a special kind of spatial construction. He took issue with the expressionists in the crucial matter of creative procedure. He refused to concur in the expressionists' notion that the artist transcribes interior states of being most accurately and cogently by the enactment of emotion directly onto canvas without the correcting hand of reason. Instead Beckmann conceived the act of painting as a crystallization of emotion. He opposed the conception of the process of painting as a demonic

event during which the artist's hand moves involuntarily on the canvas impelled by feelings of overpowering force.

Beckmann crystallized emotions into symbolic entities of his own contriving. The recurrence in his paintings of certain symbolic images—kingly personages, armored warriors, circus performers, executioners, aphrodisian women, hooded and blindfolded figures—has caused his work to be cast into the critical limbo known as "literary" painting. One of the most effective ways for a critic to damn a work with faint praise today is to assign it the tag of "literary" painting, as if (somehow) presentation of imagery having extrapictorial references constitutes a form of esthetic subversion. The gist of the complaint against "literary" painting appears to reside in the assumption that such pictures subordinate pictorial values to experiences beyond the enclosed space of the canvas, and that as a consequence such works are not "genuine" paintings at all but pseudo works of art. As it happens, the inexorable logic of this position infers the discarding of almost the entire corpus of painting before Impressionism, a *reductio ad absurdum* such critiques invariably skirt. Nor is it at all clear precisely what determines the presence or absence of literary elements in a work of art. The problem confronting the critic seeking to appraise literary elements in a picture or sculpture would seem to revolve around the determination of how the work in question engages the viewer. If the work of art implicates the spectator by providing him with nothing more than illustration of a verbal or musical text, then presumably the work merits the designation "literary". If, on the other hand, the work of art engages the viewer substantively in plastic



Ludwig Meidner: Burning City. 1913. (Double-faced painting which, together with all the other paintings reproduced here, appears through the courtesy of Mr. and Mrs. Morton D. May of St. Louis, Missouri, and the University of California at Los Angeles.)



Kokoschka: The Painter. 1924. Oil on masonite. 22 1/4 x 51 1/4 inches.



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1. Max Beckmann: Dream. 1921. Oil on canvas. 71 3/4 x 35 7/8 inches.

2. Beckmann: Acrobats. 1939. (Central panel of triptych.)

3. Beckmann: Fisherwomen. 1948.

4. Beckmann. Self Portrait in Blue Jacket. 1950.

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terms there are no firm grounds for asserting that the presence of "literary" elements diminishes its pictorial value. Unfortunately no rule of thumb for determining this difference is available. The critic must decide for himself whether or not the work under consideration falls on one side of the line or the other. To dismiss out of hand any and all works of art having external references constitutes an abdication of the critic's obligation to employ his powers of discrimination.

Returning to the art of Max Beckmann, the spectator confronts a body of work replete with symbolical references. Such Beckmann pictures in the May Collection as "Dream" (1921) or "Fisherwomen" (1948) implicate the observer in states of being beyond the periphery of the canvas. But if Beckmann was concerned with states of being, he was involved as a painter. The Beckmann symbols must be apprehended visually. They cannot be experienced any other way for the reason that the Beckmann symbols emerged in the process of making the painting. In a lecture Beckmann gave at the New Burlington Galleries in London in 1938 he remarked, "When spiritual, metaphysical, material, or immaterial events come into my life, I can only fix them by way of painting. It is not the subject which matters but the translation of the subject into the abstraction of the surface by means of painting. Therefore I hardly need to abstract things, for each object is unreal enough already, so unreal that I can only make it real by means of painting." The observer in turn can respond to the psychological realities of Beckmann's symbols only through the avenue of vision.

No doubt it is Beckmann the painter of enigmatic allegories and not the Beckmann of the portraits, still-lives, and landscapes who produces a sense of frustration in many viewers. Only the most tentative explanations of allegory in Beckmann have been attempted. The artist himself has not provided us with a handbook for the interpretation of his work. Nor would such an "authoritative" source be completely satisfactory in that he was not illustrating a codified philosophy. Efforts to pin down the iconography in such intricate allegorical paintings as "Acrobats", the 1939 triptych in the May Collection, run afoul of the ambiguities in its constantly shifting metaphorical and spatial structure. Thus the figures in the central panel appear to inhabit a space common to all four and at the same time to exist independently of each other psychologically. Each of the participants is encapsulated in a psychic niche peculiar to himself. The sense of estrangement occurs again in the psychic isolation of the personages in the side panels. In the left panel the figures are geared in a Baroque interlacement, and yet the embraced couple, the tuxedoed waiter, the acrobat on the trapeze suggest a psychological withdrawal from the spatial domain they share in common. Here Beckmann creates an effect of estrangement unlike that found in De Chirico and the surrealists. They achieved estrangement by the isolation of the protagonist in space. Beckmann's personages are entwined with each other, their estrangement the more poignant for their entanglement in the human situation.

Taking into account the risks entailed in drawing parallels between painting and fiction, the Beckmann allegories call to mind the works of Franz Kafka. Neither of these allegorists was a genuine mystic, though both have been so construed. Style in the artist and writer is too lucid and disciplined, structure too defined and articulated to consider either one a mystical visionary. Allegory provided Beckmann and Kafka with a vehicle for conveying the ambiguities of existence. The sense of estrangement is a key to the allegories of Kafka as well as to those of Beckmann. In Kafka's "Investigations of a Dog", the dog protagonist complacently observes the isolation suffered by non-dogs (i.e., men), "...how little inclined they are, compared with us dogs, to stick together, how silently and unfamiliarly and with what a curious hostility they pass each other by, how mean are the interests that suffice to bind them together for a little in ostensible union, and how often these interests give rise to hatred and conflict".

In Beckmann, as in Kafka, the enigma of the human condition is presented within the context of hard and fast tangible objects. Both employ physical reality to heighten the sense of psychological distress. Moreover in both allegorists psychological and physical realities intermingle in a continuous merging and splitting apart, as in their presentation of erotic imagery. In Beckmann's "Fisherwomen" (1948), for example, each of the four female figures clasps a large fish (fertility symbol). Three of the four, occupying positions of prominence in the foreground, are in full flower, made sexually

provocative by display of black stockings and exposed garter, and by the ample bosom or behind burgeoning from corseted torsos. The fourth figure, less explicitly defined, long since has passed the age of overt sexual activity, though she too holds a fish. The viewer is directed into sexual fantasies one moment and pulled short the next by the image of physical deterioration in the dried husk of the once fertile female. This kind of abrupt shifting back and forth between physical and psychological realities occurs again and again in Kafka. Kafka's sexual encounters in "The Castle" swing violently from momentary obliteration of the self in coitus to seizures of nausea with the physical actualities of the flesh.

Of course one can push the resemblances between these two mythic allegorists beyond the limits of meaningful comparison. After all, each devised a symbol system personal to himself. They conceived their symbols in different dimensions. Our experience of the Kafka and Beckmann allegories is not at all the same, the one unfolding sequentially in time and the other taking place in constructed space. Then again, the repressive neuroticism of Kafka gives his work an unrelieved air of bleakness not found in the lusty delectation in sensual experience of Beckmann. Nevertheless these two products of the first decades of the century in Middle Europe share other attributes worth noting. I am thinking particularly of their attempts to symbolize the oppressive force of authority. Not until after the onset of arbitrary authority in the totalitarian countries did Kafka's cryptic allegories begin to "ring true" for a wide circle of readers. And not until the emergence of National Socialism in Germany did Beckmann crystallize his symbols of brutal terror.

The allegorical rendering of arbitrary authority is approached quite differently in the works of the writer and the artist. In Kafka's "The Trial", Joseph K. constantly is frustrated in his efforts to learn who are the judges with the authority to decide his fate. Nor can he ever be certain of the exact nature of the accusations against him. The reader of "The Trial" is placed inside the skin of Joseph K., suffering each frustrating turn of events as if he (the reader) had become Joseph K. The observer of the barbaric brutality of naked authority in Beckmann remains an observer outside the event. Beckmann's "City Night" (1950), in the May Collection, presents a crowned personage surrounded by figures wrenched into postures of agonial emotion, the violence of the imagery enforced by the abrupt contrast of raw and vibrant blues, yellows, greens with the heavy black flange enclosing the forms. The viewer may be disturbed by the violence of the allegory but chances are he will maintain a psychic "distance" between himself and the events on the canvas, unable to "project" himself into the situation. However varied the response elicited by the allegories of authority in Kafka and Beckmann, each of them endeavored to transmute their intense revulsion with arbitrary authority into symbols transcending themselves as individuals. And only by reading Kafka and confronting the works of Beckmann for oneself can one get a purchase on the mythical allegories they created, thereby making, in a certain sense, this annotation superfluous.



Beckmann: City Night. 1950.

Herewith, capsule comments on a few notable exhibitions around town this month:

Hidetaka Ohno at Primus-Stuart Galleries. Silk and burlap works by the Kyoto artist at first glance call to mind the lacerated collages of Alberto Burri but the resemblance is deceiving. The coarse and commonplace fabric is the same, the intention and achievement are not at all alike. Ohno sculpts burlap into rippled welts extruding well beyond the surface plane and surrounds this sooted and greyed mass with an aerated tincture. The banality of the material has been transformed into a mysterious cosmos at once Oriental and contemporary in spirit. Also on tap, strangely evocative drawings presenting no more than a single large misted disc shape on a sheet of rice paper. Ohno works with the same commanding assurance in the poetic ambience of the drawings as he does in the vigorous burlap constructions.



Hidetaka Ohno: Work No. 15. 1960. Silk, burlap and oil. 53 1/2 x 47 1/2 inches. (Primus-Stuart Galleries, Los Angeles.)



Wolfgang Holleggha: Figure with things about. 1959. Oil on canvas. 97 x 90 inches. (Everett Ellin Gallery, Los Angeles.)

Wolfgang Holleggha at the Everett Ellin Gallery. The Viennese painter, recently shown at the Institute of Contemporary Arts in London [see Lawrence Alloway's London Letter—Ed.], presents tinted effusions of high-keyed colour washed over vast expanses of immaculate white. A lyricist responsive to forms in nature, Holleggha transmutates the object or event exciting his interest into abstract pictorial metaphors. The viewer reacts not so much to suggestive parallels with the external world as he does to evanescent states of being aroused in the artist by encounters with his everyday surroundings. Holleggha achieves different dimensions of space (and of feeling) within the limited scope of the resources he employs, so that the picture titled "Bird", for example, elicits another kind of rapport in the spectator than the equally large painting called "Head No. 2", though both works are confined to the same restricted vocabulary.

Stanley Twardowicz at the Dwan Gallery. Recent abstractions by the New York painter in which molten, lacquered, organic shapes in colours ranging from vibrant hues to velvety blacks and off-blacks flow into one another and suggest their continuation beyond the confines of the canvas. The splayed luminous forms gliding over the surface, not unlike an enlarged view of microscopic life in slow motion, possess a surprisingly sensuous elegance. This observer was reminded of the "Flux" paintings by the pioneer Los Angeles modernist Knud Merrild, now deceased, who explored a similar vein of flowing mixed lacquers in the early 1940s.

John Altoon at the Ferus Gallery. Turbulent oils and gouaches by one of the foremost abstract expressionists on the West Coast. This virile Los Angeles painter approaches the large canvases he favors with furious energy, whiplashing an electric spiraling line and twisting passages of scumbled paint in a continuous and dynamic movement, adding to the pitch of intensity with infusions of vibrant reds, oranges, violets, blues. In gouache Altoon presents another side of his talent. Instead of matting the picture in a skein of corkscrewing passages, as in the oils, the gouaches are more restrained, less agitated, stressing the isolation of "events" on the white of the paper. In both oil and gouache Altoon takes full advantage of the inherent qualities peculiar to each medium. All in all, a compelling performance.



Stanley Twardowicz: Black and Grey, No. 42. 1960. Oil on canvas. 48 x 71 inches. (Dwan Gallery, Los Angeles.)

De l'Hiéroglyphe à la Figure

René de Solier

Dans l'évolution de la peinture de Bernard Dufour il faut bien reconnaître ce qui caractérise peu de démarches: exigence, recherche, et, somme toute, bon plaisir. Pourquoi ne serait-il pas souverain? Loi banale: Bernard Dufour «fait ce qui lui plaît» — depuis la rupture (1955), et surtout Venise (1959).

Que l'on n'interprète pas cette «évolution» comme un retour à la nature. Entre deux pôles, figuration — abstraction, la peinture se cherche, et trouve. Voyez! Bref, le «retour à la figure» (et l'expression est insupportable) n'autorise pas n'importe quel prétexte, nu d'atelier, désinvolte, prenant la place de n'importe quel autre nu ou objet, n'entrant jamais en combinaison.

Bernard Dufour sait grouper, et son évolution est faite de «connexions», de sauts en avant en arrière, d'une réelle exégèse de la figure, qui, disons-le vite, n'est pas tellement simple (comme silhouettes de cartoons). Grillée, cryptée, elle rassure, par ses valeurs, sa complexité, ses rapports. Figure, objets, signes, architecture, voilà sans doute la quaternité la plus difficile à atteindre, à construire maintenant. Au départ elle exige une grande culture, et d'abord visuelle.

Jamais peinture ne fut aussi aventureuse, dans la reprise (des thèmes, des poursuites), l'incessant échange. La période des grands nus est toujours en rapport avec le noir, l'accouplement érotique, chaleur et chair émue, tout à fait irréaliste: «on ne voit jamais de la chair rose», dit Bernard Dufour, qui utilise ses modèles, dans l'œuvre, avec une grande fantaisie, une légèreté qui dénotent combien on est loin et de l'obsession et d'une figuration fallacieuse (convenant aux apprentis voyeurs).

La venue du couple est cryptée; on s'interroge depuis l'érection du nu triomphant. Cette sorte de dualité: couple-nu? Le nu dressé seul est comme phallique, provoquant (mais c'est lui qui sera pris, après avoir été «objet d'admiration»). Sens des pièges; la femme ne peut en être complice. Diane déchirera-t-elle Actéon?

On peut deviner les tentations futures pour l'œuvre qui aime se nourrir: mythologie, Ars moriendi, alchimie, êtres fantastiques (grylles, têtes déplacées, personnages gastrocéphales); mais avant tout personnelle, et n'empruntant pas aux énigmes en circulation, la peinture de Bernard Dufour excelle dans une dynamique où le trait, large, ample, n'est jamais continu. C'est un équivalent du mouvement qui enveloppe, non une bordure, une margelle désarticulée. Ici l'indice de réfraction, le principe et moyen de formation inverse les données habituelles de l'érotisme. L'on découvre, surtout dans les grands nus, une peinture de lumière, par ondes de formes: vastes, amples. Bernard Dufour est à l'aise dans ce registre. L'ampleur du volume est comme sidérante; et le mouvement doit constamment à l'oblique, l'oscillation (lois de fascination), au nu arqué et au hanchement, sans préoccupation «gothique», à la forme hiéroglyphique.

I. Figure et énigme

Autour de nous, dans l'univers, de ville en ville, la peinture se lasse de dire, se lasse de faire, comme à bout de souffle (livrée à elle-même, il est vrai; à la seule peinture de peinture voulant être peinture, tout l'art, sans cesse repris et confronté). Comme par inculture et excès, prétention, on le voit assez, analphabétisme (le peintre devient un monument d'inculture, autodidacte facond se prenant pour aigle, dans les docilités giclantes). La répétition des matières (on peut exceller, côté bâtiment, dans le faux-marbre) ou de la peinture blanche-grise ou de celle qui ripoline éclabousse (deux extrêmes) — la monotonie de tant d'entreprises déconcerte.

Reprenons, et reprenons pied, dès que l'exigence est sensible: aux «métaphores» usuelles (suggestions d'une figure, d'un corps ou de plusieurs figures en acte), Bernard Dufour ajoute les emblèmes, à sa manière, les hiéroglyphes — du monstre à la chouette; fables et allégories: Venise, plusieurs. Par ce moyen il se rendait difficile, pour ceux qui ne disposent que d'un seul regard; complexe, pour d'autres, plus amoureux, qui peuvent longuement regarder.

Dans la mesure où cette peinture capte, autorise de longues contemplations (l'œuvre est, pour chacun, passion — on aime qu'elle soit réciproque, entendue), l'art crypté — ou utilisant des formations qui ne surgissent pas immédiatement en clair, cet art, nous ne pouvons le dire hermétique, sinon au sens alchimique du terme — resterait un mystère caché à ceux qui se fient trop à leur propre savoir.

De tout temps, on nous l'a dit, un peu de mystère sied à l'art. Saluons ce retour! et aussi le naturel de l'entreprise: retour à des formes de nature, à l'exigence de culture, à la fois visuelle et plastique. De nouveau la peinture est mystère, et donne à voir. Mais l'arrière-fond métaphysique est modifié, par l'avènement d'une sensualité qui n'est pas dionysiaque. A l'orgie on peut préférer les techniques de l'énigme.

L'histoire des œuvres de science et d'art (on pouvait les dire sapientielles, jadis) reste à écrire, ou à formuler. Les œuvres sont peu nombreuses maintenant en peinture ou en sculpture qui utilisent les techniques de l'énigme, les modes de formation par disparités, l'hypride, peu symétrique.

Chez Bernard Dufour, en particulier, les œuvres sont antithétiques, l'une commémorant un comble de riche jubilation, mais paradoxale (nous ne sommes plus au temps du nu plantureux; reviennent en piste, ou en selle, les nus et figures de «l'école allemande»: Dürer, Hans Baldung Grien, Schongauer, Hans Fries, Holbein ...); l'autre une extrémité de sombre dénuement (supplices, tenailles, chouettes ...). D'un côté, en multipliant les volets, mais nous retrouvons la quaternité, le type du Jardin des délices; de l'autre, celui du Philosophe, ou du Luxurieux promis à l'enfer.

La sagesse, ici, n'est pas dans la dénonciation, mais dans la figure du savoir ambigu. Tant de personnages sont promis à l'enfer et aux supplices! Leur œuvre, terrestre, ou toute momentanée, quel plan déjouait-elle? Celui de l'idéalisme, des figures «vides», désormais privées de sens? Trop souvent la peinture se contente, vice de l'époque, de «formes» privées de sens.



Stryge et Strige. 1959. 25F.



La Touffe. 1960. 60F.



Couple (Tod) Architecture. 1960. 80F.

Ici, rien de tel; la figure personifie l'angoisse que le peintre éprouve devant les vanités, les absurdités de la vie, les suspicions et menaces à long terme. Némésis est Mnémosis, mémoire, ou du moins profite des souvenirs pour instituer une poursuite qui devrait faire céder. La fierté, tant que les forces tiennent, c'est de s'en tenir à un carrousel de formes, non pas seulement heureuses (est-ce l'idéalisme qui a inventé le bonheur?), mais dominant l'inquiétude, plus longtemps qu'il n'est dit, par la sensualité.

Nouveaux, dans cette science, les signes maniés et formés par le peintre déconcertent. On ne sait toujours déchiffrer la masse hiéroglyphique, disons-nous — on s'accorde à cette sensualité irritante, massive, peu masquée, celle de l'homme, dans l'âge de la force, qui prend au vif, et se soucie peu des besognes traditionnelles de l'hédonisme. On a toujours associé sensualité et désespérance (dans sa glorification de la femme le surréalisme aurait oublié «l'amour noir», en honneur au XVII^e siècle, dans les poèmes baroques, ainsi chez Guillaume Colletet: «Ta rigueur m'apprend bien qu'au service d'Amour Le mal est en effet et le bien n'est qu'un songe» — «les songes souvent ont contraires effets», précise Claude Expilly de La Poëpe); association formulée ou intervenant dès que l'un des êtres, dans le couple, remplirait «la fonction» comme à l'accoutumé, sans surprise? Dès qu'il s'acclimaterait, en place?

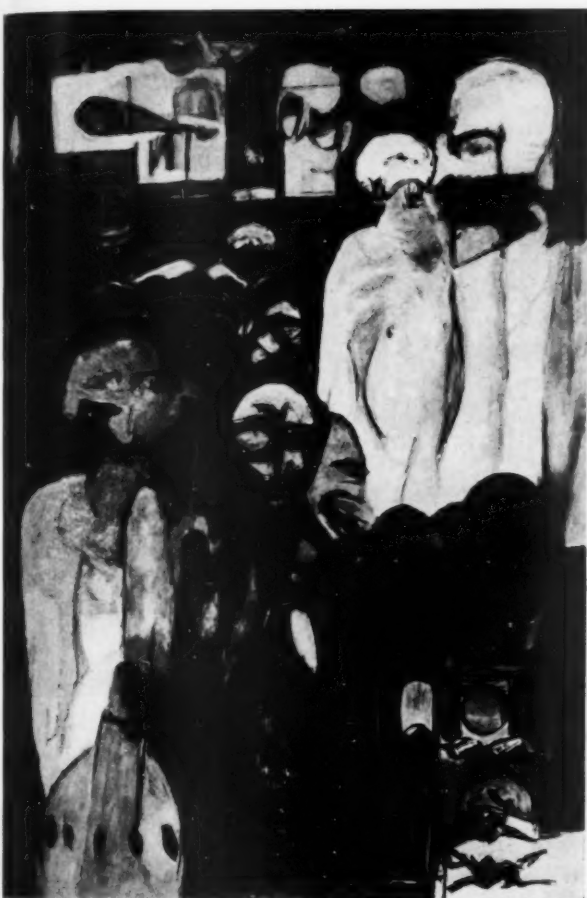
Pour être efficace, la dynamique sensuelle exige surprise et invention; peut-être ce que l'on nomme amour: perversité et afféterie, sens des hardiesses, d'un avant qui songe au pendant et à l'après. Assez vite Bernard Dufour prend conscience des défauts d'un système (de formation, de groupement, de culture unitaire momentanée, admis une fois pour toutes). Il ne se laisse pas domestiquer. Le peintre insatisfait, inquiet, est fureteur; sa culture n'est jamais figée (en regard l'inculture des matérialistes de la matière et adeptes du mono-style est affligeante, gribouillis voulant devenir signes; «grilles», vitraux ou carroyages d'éléments). Et son goût du secret vient indéniablement de l'exigence. Signes, formes, masses, couleurs, complètent ce réseau de constructions, sensible en chaque toile relevant d'un thème, qui en général concerne le groupe, une triade insolite.



Vanité. 1960. 120F.



1



2



3



4

1. Ils gardent la ville. 1959. 120F.

2. Ils surgissent. 1960. 120F.

3. Elle tombe. 1960. 100F.

4. Présente. 1960. 100F.

5. Marbres. 1960 100F.



5

Pluie de femmes. 1960. 100F.



Vois, déjà l'Angle. 1959. 100F.

Non dérobée, la sensualité est l'une des sources de cet art du groupement et du mouvement, suggéré par la masse, une compénétration qui est l'indice du combat ou de la mêlée. Le même instant, pour le couple, ou des êtres associés, hybrides et géme-laires, ces passages de l'un à l'autre: un peintre entreprend d'en rendre compte. Cette version des gestes qui ne paraissent en lumière, que l'observateur inconnu ne surprendra jamais, reste tamisée.

II. Personnages

Mais pourquoi des personnages, dira-t-on? Contre la «métaphy-sique», la matérialité des reliefs, la feintise des signes, la mono-tonie du signe unitaire? Par bon sens, accordé à la nature, à une respiration et saisie de la vie, de ce qui est, des éléments. En un sens, le refus des objets étrangers (certains veulent «faire de la peinture» depuis une suggestion autoritaire, qui est celle de la mode ou de la désinvolture insistante, ainsi en «calligraphie»), la parution du corps, ou du plan de pierre, de l'ensemble architec-tonique, exigent une grande souplesse, un ordre développé de relations. Les personnages qui hantent les tableaux depuis Venise — ils pullulent — peuvent être évoqués avec précision, ou nommés. On voit dans chaque tableau, nous l'avons dit, un couple ou une figure humaine, des têtes, signes et formes, éléments et univers, horizon et palais — œuvre, opération. Maintenant toutes les parties d'un groupe, de l'univers gestuel et hybride, se trouvent réunies dans un même tableau. Parties moins cryptées formellement, dans leur apparence. Cryptées dans l'association, ou par les juxtaposi-tions.

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Nude femme, architecture. 1960. 40F.

Nous pouvons, à une perspective mentale ou sensuelle d'hybridation, faire correspondre une «géométrie» de positions, une morphologie: êtres, sensations, influx se mêlent au gré des formes, dans et par le jeu des motifs, impulsions et mobiles. Peinture d'instinct, alliée au savoir, qui nous réserve des surprises.

III. Fantastique

Hybride et formation: du monstre au nu; réapparition de la chouette (1961), du signe inquiétant; morphologie procédant par groupes, utilisant des séries, qui reviennent ou non (triades, palais), autant d'éléments qui permettent de définir ce fantastique érotique, où le peintre excelle, tout en admettant cette «loi»: la sensualité (elle est loin d'être déraisonnable, ou maudite), un ensemble de démarches, d'actes, de dissuasions.

On a coutume de s'interroger sur le sens du monstre et du masque, sans toujours déceler les raisons, et celle du «passage» vers le nu, état inverse du précédent. Mais l'une des lois du fantastique c'est l'inversion, et le renversement. Amoureux ou non, le peintre subit l'étrange, cette nudité fascinante masquée. Que sait-on d'un nu, surpris? de l'offert, au grand jour de l'atelier, et devenant modèle, objet, dans une certaine intimité que dément l'éclairage, en général naturel, sans voile.

Bernard Dufour est sans doute à un tournant de son art, quant à l'aspect, au jeu et choix des personnages, signes, objets, masses. Sans professer un goût manifeste pour l'énigme, ce qui se forme depuis réseaux et tamis, les différentes grilles et déformations, le peintre est attiré par l'insolite, l'étrange, mais doit conjurer le

danger, la fascination. Dans le même temps — compte tenu de ces résistances, à vaincre, des «difficultés» de formation? — l'œuvre s'intériorise, gagne en sens. Et c'est là où nous voyons la réussite: dans un univers de peinture a-conceptuelle, et simili. Dans un temps de peinture matérielle, béate d'être peinture, peinture-fille, c'est le cas (de le dire).

Ici, le sujet n'est pas prétexte; c'est l'art des formes qui est en question. La sensualité aidant, et ce goût pour le difficile, la perspective de la vraisemblance est comme conjurée, modifiée par l'invraisemblable (l'érotisme militant, envahit-tout) et l'invraisemblance (nus roses). Cette perspective reste baignée, pour l'instant tragiquement (on est harcelé par l'inquiétude), du souvenir des perspectives imaginaires. Ces palais, antres de monstres, ne sont pas harems, préposés à la satisfaction de l'impuissant souverain, mais amorces du lieu, du réseau architectonique qui ouvre et tient l'univers, aire des nus et de l'hybridation. Dans ces volumes et leurs lieux, la forme suffit à définir tout l'espace.

Les monstres correspondent à une période difficile, dans la morphologie, l'invention d'un nouveau réseau de formes, sans cesse à reprendre, et l'inventaire, pour le manipulateur (qui doit à la fois former et inventer, ne pas se contenter de schémas ou de plans, mais les utiliser, et procéder par approches successives). Les formes assemblées, menées au jour résistent. On devine la fureur des pulsions et traversées, qui ne s'accorde pas à la rage manuelle (de pétrir, fouiller, posséder). A l'acte de peindre. Désaccord heureux; antagonisme: entre figure et acte, signe et désir. En un sens, cette peinture tend à devenir classique. Nouvelle étape, et nouveau lieu, en formation, et par l'exigence, entre figure et abstrait.

Larry Rivers

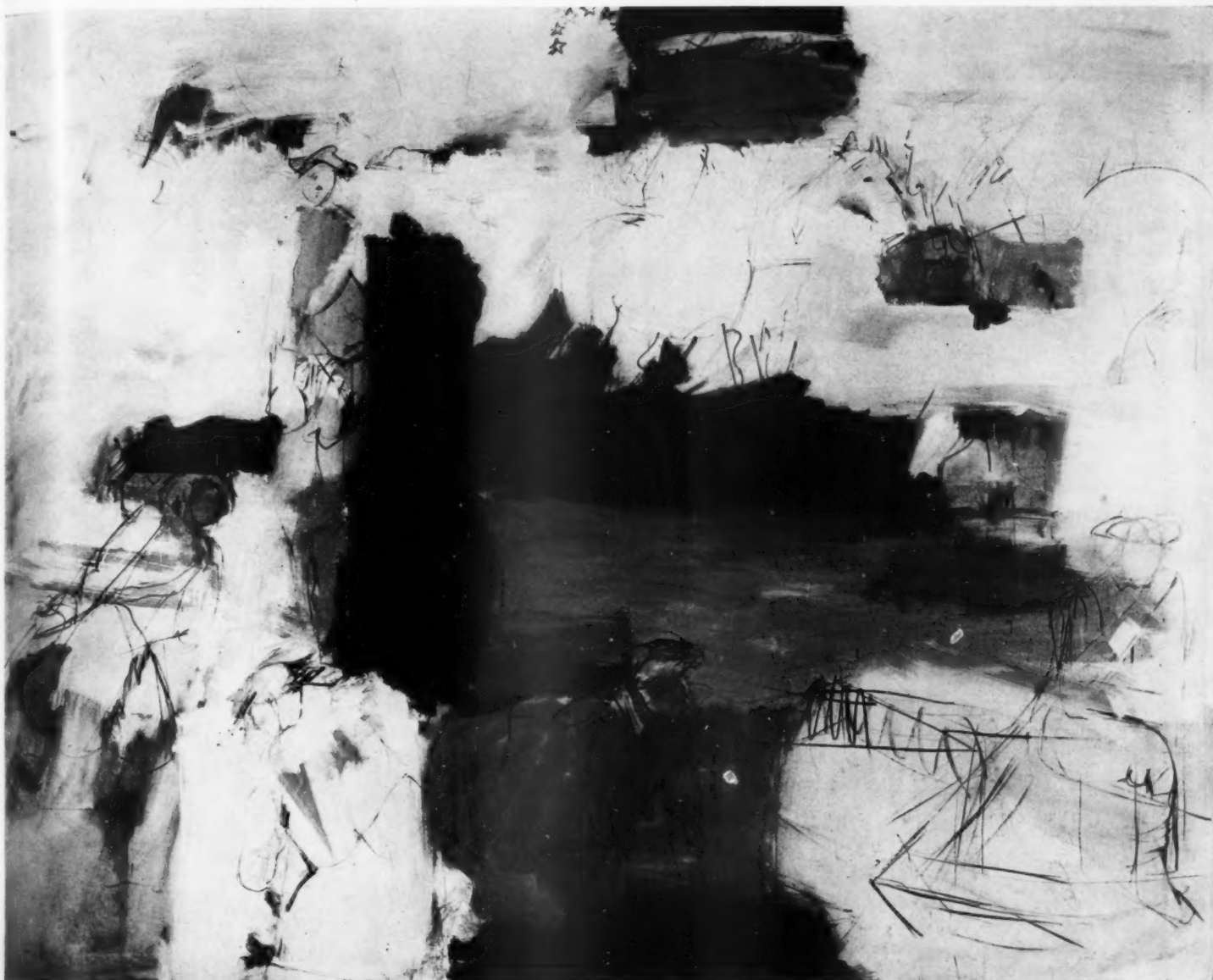
Nicolas Calas



U.N. 1960. 96 x 96 inches. (All illustrations courtesy the Tibor de Nagy Gallery.)

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Washington Crossing the Delaware II. July 1960. 84 x 108 inches. (Collection Museum of Modern Art, New York.)

Once more painting begins all over again. To look at reality Larry Rivers turns his back on mannerism... *con il pensiero di Manet*. When, in his garden of delights, Manet depicts formally dressed men lunching with nude women, unconsciously at least, he confronts us with a painful social situation based on the inequality of women—a problem superseding the moral one posed by the once favorite topic of "Suzanna and the Elders". When Larry Rivers depicts a dressed woman in the company of two naked youths the only important relation is between the colours of clothes and flesh.

Since Rivers painted "Birdie, Steven and Joseph" (1954), he discovered that abstract art can exist without mannerism. A side effect of Abstract Expressionism has been the emergence of the figurative aspect of geometric abstraction. Hence, a circle may now represent a face. Larry Rivers is able to treat a facial circle with the freedom other contemporary artists treat blue or yellow. In "The Drug Store" (1959) a pink face is saved from the *joie de vivre* of a streak of green dashing across the canvas, having drowned in its advance the pink's companion. Rivers says of his painting of a Negro girl: "The first thing was the black. I usually start with the face—which five minutes later may turn into something else. In this case the face became a black streak."¹

Larry Rivers does not hesitate to change a red patch into a female head: in one picture the patch is in the upper right corner and the head in the center; in another version, a red square appeared in the center and the head in the upper corner. Recently, Rivers visualized a blue streak as an automobile and began painting Buicks. What he presents is not blue or red Buicks, but blues and reds that are Buicks. There are persons who have as much difficulty

in seeing Rivers' painting as a cat has in recognising itself in a photograph. How otherwise to account for TIME MAGAZINE's description of the Buicks as a rear view of automobiles when, actually, they are advancing at full speed toward the spectator? The reviewer failed to see that Rivers depicts cars coming out of the picture without resorting to tridimensionality. Thanks to the half-tones that isolate the blue, the Buick must be seen as coming forward. The car is advancing swiftly for the streaks of colours are living brushstrokes of a modern painter, not a mandarin's swish of bamboo shoots. These paintings are abstract because, in them, distance is isolated through subtraction of the third dimension.

In paintings such as "The Accident" (1958), "Washington Crossing the Delaware II" (1960) and the "U.N." (1960), a number of the figures are merely outlined in charcoal while others are coloured, creating thereby a contrast between fullness and emptiness. As in Gorky's drawings these works retain their pictorial quality and are saved, by sheer magic, from fading into a deteriorated *mille fleurs* tapestry.

If Rivers' realistic painting strikes the beholder as unfinished it is because the latter is unaware that, since Cézanne, the end product has been brought nearer to the pictorial elements, to line and colour. Abstract art has "blipped"² distance. With Rivers, nearness is dramatic: it reaches the point where the two parallels, abstraction and reality, meet.

A fellow artist dubbed Rivers' "Washington Crossing the Delaware I", "Pascin Crossing the Delaware";—a half-truth, for, unlike Pascin, Rivers crossed the Rubicon. Pascin is to Rivers what Millet was to van Gogh. By drawing his figures over the painted surface Pascin



Kings. 1960. 48 x 62 inches. (Collection Robert Bolt.)

produced effects of improvisation, enhanced by fragments of objects—a device which, unfortunately, did not compensate for his inability to handle colour with either the sensitivity of Renoir or the vigor of Soutine. When Pascin's work is reexamined through Rivers' lenses, we realise that if the outline of a figure is juxtaposed to colour, it must be treated in relation to the antithesis of fullness-emptiness: otherwise, the personages will remain merely ornamental.

Larry Rivers is laconic. "Washington Crossing the Delaware II", and "U.N." are abstract because aspects of physical reality have been left out which a less vigorous poet would not have dared to omit. Rivers is abstract in the manner that Ezra Pound is in his Cantos. Rivers is an intellectual painter more interested in painting the observed than in giving impressions of what he sees or in expressing what he feels. This accounts for both the severity with which he criticized, in ART NEWS, the painting of the half-blind Monet, and for his rejection of the "racing elbow stroke" and the "big arc motion of the hand", trade marks of Pollock's epigones.³ Thanks to Larry Rivers and the new generation of imagist artists it is with a sigh of relief that we can say of painting viewed as a *chanson du geste* that it was an empty gesture.

While art critics discovered that art imitates art, Larry Rivers disclosed that life imitates LIFE. His "Last Civil War Veteran" (1959) was inspired by this magazine's hard look at the old soldier as he obligingly passed away in a life-worth setting. Rivers' Matisse-like background becomes nightmarish when the moribund is shown as the victim of the trappings of heroism.

The key to the understanding of Rivers' attitude toward reality is provided by "The Accident". In it, the life of a whole section of the city is changed as the consequence of a collision. Similarly it might have been changed by a happy event, such as a local fair; in either case this painter represents only the appearances of events. Rivers discovers shapes and colours in an accident.

To the misfortune of victims could be opposed the fortune of conquerors. But Rivers' version of "Washington Crossing the Delaware" is a reminder that difficult feats are achieved step by step against great odds, and not by generals aping Napoleonic poses as shown by nineteenth century historical painters. Like "The Accident", "Washington Crossing the Delaware II", is an exhausting experience. To the hero's will Rivers opposes chance. It is not a coincidence that, like the eighteenth century realists, Rivers should also be interested in chance. Painting, having freed itself by means

of Abstract Expressionism from recognizable patterns, is now able to free patterns from standardization. In his playing cards Rivers liberates lines from trodden paths, blacks from darkness, yellows from the omnipresence of red, faces from the sharpness of unbearable design. Rivers' cards belong with a post-war style in which chance "dripped" its way into the contents of a painting. However, instead of turning the canvas into a superpalette where colours, like chromosomes, are expected to react upon each other for the delectation of amateurs of a game of push-and-pull, Rivers exposes a crevassed world: figures emerge or fade under the pressure of bodies of colour. For their full effect the dissociation of images and colour must be hallucinating. The player who holds in his hand Rivers' "Queen of Diamonds" (1960) is already the victim of obsessions. To dissociate, insight is needed.

Fast moving cars, accidents in crowded streets, wartime exploits, gambling, are facets of a world packed, like a tabloid, with excitement. With collages, half a century ago, vanguard artists turned newspaper into legitimate painting. Now their spiritual grandchildren decide what newsworthy items are fit to paint. Rivers' "U.N." is a montage of clippings; Negro faces translated into brown, amber and black, pale faces with pink as a common denominator. Emptied faces, incorporated into the artist's writing, confront colour-saturated block letters which stamp the anonymous delegates with a nationality.

Today, two contradictory tendencies battle for ascendancy in the intellectual arena of New York: one tendency, under the influence of the movies, abolishes details for the sake of a wide-screen-size

picture; the other, corresponding to the needs of a different Rorschach personality, emphasises detail—the indispensable feature of journalism.

With the advent of Abstract Expressionism we are challenged to detect what holds a picture together since geometric forms have been ostracized. Some works, we feel, are cemented by the sheer thickness of the pigment; others, are held together by the rhythm of gestures. Larry Rivers avoids both formulae. When his painting is not constructed around a central figure, Rivers forms a pivot made of uneven horizontal streaks of colour, with enough life for a black to blush into blue, a red to surrender to brown, a white to glide over the surface.

While most painters, from Apelles to Mondrian, stylized forms, the vanguard artists of our day reverse the process. Painting is expected to blossom into unknowns with the ease the target flowers at the point of the Zen archer's arrow. Larry Rivers' brush hits a garden of targets. His coloured intentions blossom in our field of vision.

¹ Larry Rivers: "Why I paint as I do", an interview by Frank O'Hara, HORIZON, September 1959, Vol. 2, Number 1, New York.

² A radar term.

³ The quotations are from Larry Rivers, and are taken from his above mentioned interview with Frank O'Hara.

Last Civil War Veteran. 1959. 60 x 84 inches. (Collection Museum of Modern Art, New York.)



New York Letter

Irving Hershel Sandler

Rothko

From a distance, the mural-size paintings of Mark Rothko at the Museum of Modern Art are elemental and unequivocal, but at close range, and the viewer quite naturally advances, their complexity and ambiguity become apparent. For example, in "Red, Brown and Black, 1958", 8' 10 1/4" by 9' 9 1/2", three majestic horizontal bands of colour are centrally located one on top of the other. The plum backdrop is impenetrable, restraining movement in depth, but the rectangles, their edges bleeding into the Indian red, are volatile. The thin upper black stripe floats apart from the other two; it is glazed, but a dulled contour sets it into motion within itself. The brown middle band is mat and opaque and appears to recede, but the two vertical rims, a slightly different tone, bend the shape out. The deep brown plane that covers the lower half of the picture is liquid; it seems to dissolve beneath a fluting of brackish greens, but the other hinges in the upper corners and the broken greyish green edge acting against the red, contain and flatten it. The entire surface is expansive; it gives off an aura that envelops the viewer.

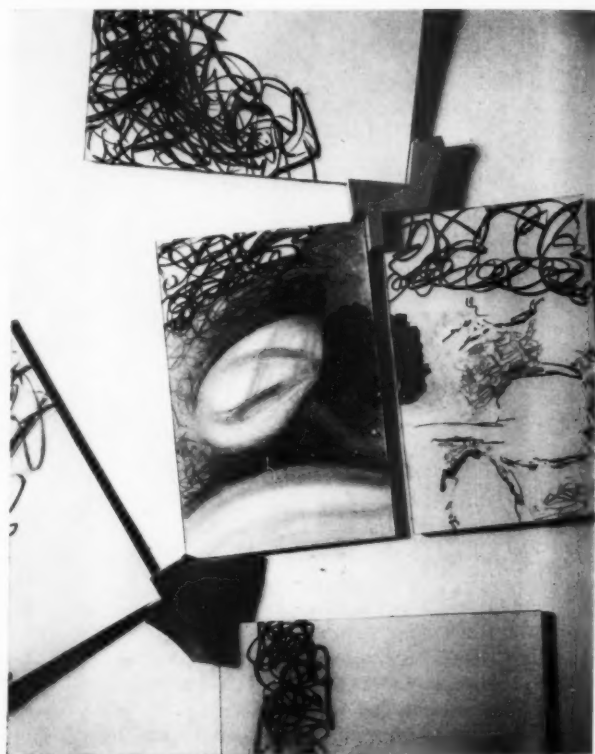
The atmosphere is lyrical, sensuous and tranquil, though less so than in earlier façades of light. However, it is also smothering and oppressive, generating what Kierkegaard called "the shudder of thought"—the shudder of vast spaces of timeless silence, a transparent skin that covers a terrible abyss, an indefinable ether that dissolves the seeming thickness of this world. One is caught up in a nameless event that reveals its painful meaning without resorting to fixed and outworn religious and public symbols. "All obstacles between the painter and the idea, between the idea and the observer", as Rothko put it, are eliminated. The planes of colour in themselves are made the sole bearers of content.

Rothko confronts impending dissolution nakedly, but he respects a similar need on the part of the viewer. "I understand then why doctrines that explain everything to me also debilitate me at the same time. They relieve me of the weight of my own life, and yet I must carry it alone." (Camus) Rothko invokes Kierkegaard's "law of delicacy" whereby an author may use whatever he has experienced but must keep truth to himself, refracting rather than stating it explicitly. Since 1948, Rothko has compressed the details of his experience, reducing the number of forms and enlarging them. His pictures increasingly have become settings that dictate a certain range and quality of spectator responses—intensified by the reduction of pictorial means to resonant colour expanses—but not the variable particulars. These huge works create a special environment, separate from familiar surroundings. They become a kind of stage-set for a tragic drama, before which the spectator is transformed into a real actor, a solitary individual reinvested with a sense of dignity and tragedy all but destroyed in our time. The evolution of Rothko's pictures can be treated in dramaturgical terms as the assimilation of action—the forms as actors—into scene. They are protean, completed by the beholder whose reactions become part of their content. Kenneth Burke has characterized this dialectical process as the agonistic approach to knowledge whereby in the act of assertion, one "suffers" the kind of knowledge reciprocal to the act. In the case of Rothko's paintings, their frontal, symmetrical, quiescent simplicity calls into existence a complexity of contingent, intimate thoughts and feelings in the alive viewer. The drama in them is a human one, transcendent in its profundity and universality, and not diluted by mystical symbols and allusions to nature.

Despite their foreboding meaning, Rothko's canvases are not morbid or despairing. An elegance of colour, the elaborate interplay of pictorial details accentuated by the size of the colour areas, may be a charade, but it makes the tragic endurable, enabling one to go on but without innocence. "In the face of death, life has an absolute value. The meaning of death is precisely the revelation of this value." (Barrett) Rothko's pictures agonistically end up as affirmations of life, made more urgent by the disquieting truth they reveal.



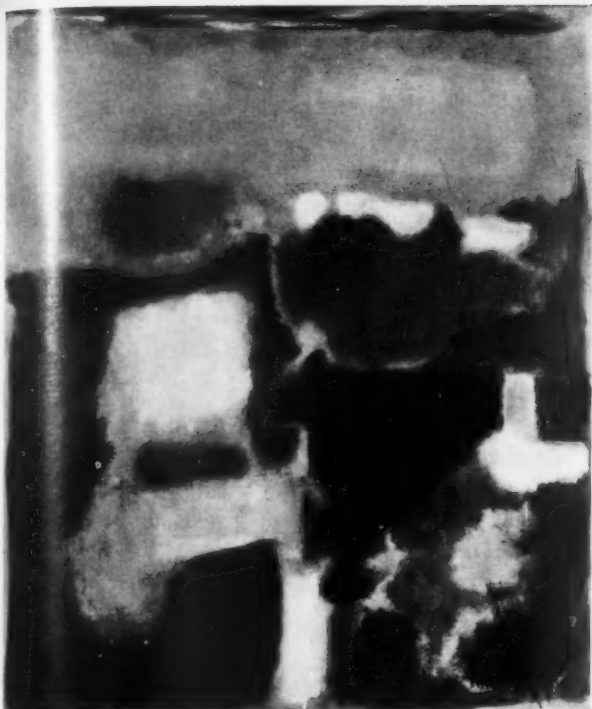
Frederick Kiesler. A view of the recent exhibition at the Leo Castelli Gallery, New York, of Kiesler's concrete and wire-mesh shell-sculptures, galaxies and drawings.



Kiesler: Galaxy H. 1960. (Detail from work consisting of five paintings set at tipped planes, and two sculptures.)

Environmental Art

The erasing of the lines between painting, sculpture and architecture has been an important tendency in recent art. Frederick Kiesler, the originator of Correalism, was one of the first to attempt such a fusion in a programmatic way. His recent "shell sculptures and galaxies" at the Castelli Gallery are elastic environments in that the related segments could be adapted to any enclosure. Kiesler's works are based on infinite variations of the shell form. A concrete on wire mesh model of the "Endless House" celebrates the demise of post and lintel architecture, but the shell within shell design of this construction, the subtle definition of flowing space, the contained and the open, the intricate interweaving of sweeping ellipses



Mark Rothko: No. 18. 1948. Oil on canvas. 67 1/4 x 56 inches.
(Collection Vassar College, Poughkeepsie.)



Rothko: No. 7. 1960. Oil on canvas. 8 feet 9 inches x 7 feet 9 inches.
(Collection Sidney Janis Gallery, New York.)

Rothko: No. 14. 1960. Oil on canvas. 9 feet 5 inches x 8 feet 9 inches. (Collection Sidney Janis Gallery, New York. The three Rothko photographs, courtesy the Museum of Modern Art, New York.)



SEATTLE

and parabolas, makes it equally effective as sculpture. The functional and the artistic is merged in this piece. The scrupulously finished, elegant textures double as structural reinforcement. The "Endless House" was germinated from and in turn has germinated a series of improvisational drawings and pastels in which subliminal impulses are given free play, incorporated within the total concept as they expand it. These panels are meant to be seen as independent units and as parts of a cohesive scheme. They are inclined out from the wall and are tilted askew about sculpted wood pivots so that ideas flow from section to section or jump across space to be picked up in another constellation. One such complex has begot a carved wood stalactite suspended from the ceiling. Kiesler's continuum looks to the future, but has its origins in primordial cave dwellings and in visions of the mythic earth mother, the all-encompassing womb—a continual linking of the "now with time ever present".

Unlike Kiesler who is preoccupied with synthesizing the visual arts into an organic whole, Gerome Kamrowski (at the Gallery Mayer) only attempts "to deal with the spaces resulting from new structural systems", specifically Buckminster Fuller's geodesic domes and space grids. He covers the facets of these buildings with Action Painted areas set off against reliefs of parallel polychromed wood strips and heavy meshes of pigment, at times embedded with pebbles and tarry substances. Kamrowski makes something baroque and flamboyant of Fuller's austere architecture, but his painting by itself is too diffuse.

Sculpture Revival

The sculpture revival, discussed in these pages in January, picks up momentum after a short lull. Reuben Kadish, in an impressive first New York show at the Poindexter Gallery, explores the primitive sources of contemporary experience—the instinctual violence and abandon beneath the veneer of civilization. Involved with the continuity of sculpture, his "living fragments of the past" as Thomas B. Hess has called them, are rooted in Oriental, Pre-Columbian, Greek and Etruscan art and mythology. Cast bronze figures, consisting of bulky, impacted visceral segments and amputated vascular bundles, are torn celebrants, the survivors of some brutal Dionysian frenzy. Tottering and in pain, they remain upright, still transported in exultant ecstasy. Kadish's sculptures call to mind the high art that played an important role in archaic festivals.

David Hare (at the Sainenberg Gallery), one of America's most versatile sculptors, refuses to be bound by any single style or way of working. There are, however, several recurring themes in his work, the most important of which is the female nude that simultaneously looks out and in. A buoyant "Floater" is welded from thin steel rods—a kind of cross-hatching in metal—that enclose space while admitting it. Sculpted innards are visible through wound-like openings between cast bronze slabs in an anguished "Figure Rising". "Lovers", also in bronze, alludes to Rodin's "The Kiss" in an aura that is reminiscent of the sculptures of Medardo Rosso, but the particular anatomical distortion, the painful eroticism, is Hare's alone. Several of the works are put together from agricultural machine parts, an ingenious departure for Hare. "The King", encircled by a reaper blade and weighed down by heavy chains, has a satirically burdened and regal presence. "Bull"—an overturned metal cart with ice tongs for horns and eyes and a piece of real cowhide on its back—is witty and aggressive.

Lynn Chadwick's "watchers" and "strangers" at the Knoedler Galleries are surrounded by skeletal birds and animals, the modern off-spring of prehistoric beasts. "The Watchers", three semi-abstract 92 1/2" giants with flat faces and blocky faceted bodies, are each perched on three pin-point legs. They are meant to be monumental, but are not—the scale is off. These personages seem to be watching for some revelatory sign, but unlike Beckett's characters who wait for Godot, Chadwick's may get the word.

Mary Frank transmuted figures into erotic symbols in wood carvings at the Radich Gallery. In "Dream Dreaming", a female that sprouts wings is rapt in a tense and abandoned orgasm. The phallic wing-mushroom that devours as it embraces "Torso 4" itself becomes the image in "Figure 1". Frank has a fine sculptural sensibility; she makes her suggestive fantasies corporeal in wood. In another vein, a bronze "Apparition of a Hand" in which a head cradled in one palm gazes into a mirror embedded in the other, is one of her strangest and most moving pieces.



Reuben Kadish. Studio view of Kadish's work in terra cotta and cast bronze. (Courtesy Poindexter Gallery, New York.)



David Hare: A King. 1960. Steel and bronze. 65 inches high. (Sainenberg Gallery, New York.)

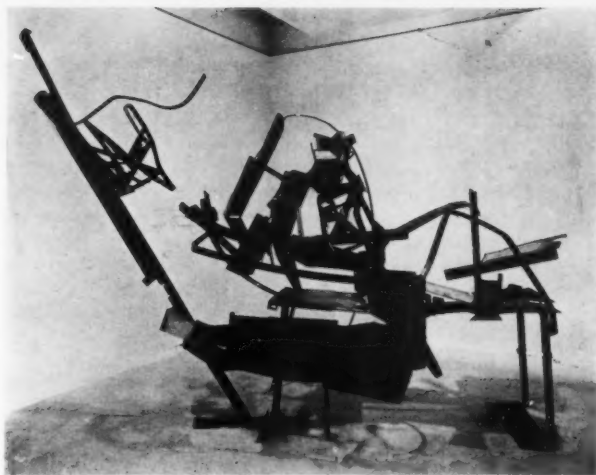


Lynn Chadwick: *The Watchers*. 92½ inches high × 27 inches. (Knoedler Galleries, New York.)



Mary Frank: *Figure*. 1958. Wood. Height 41 inches. (Stephen Radich Gallery, New York.)

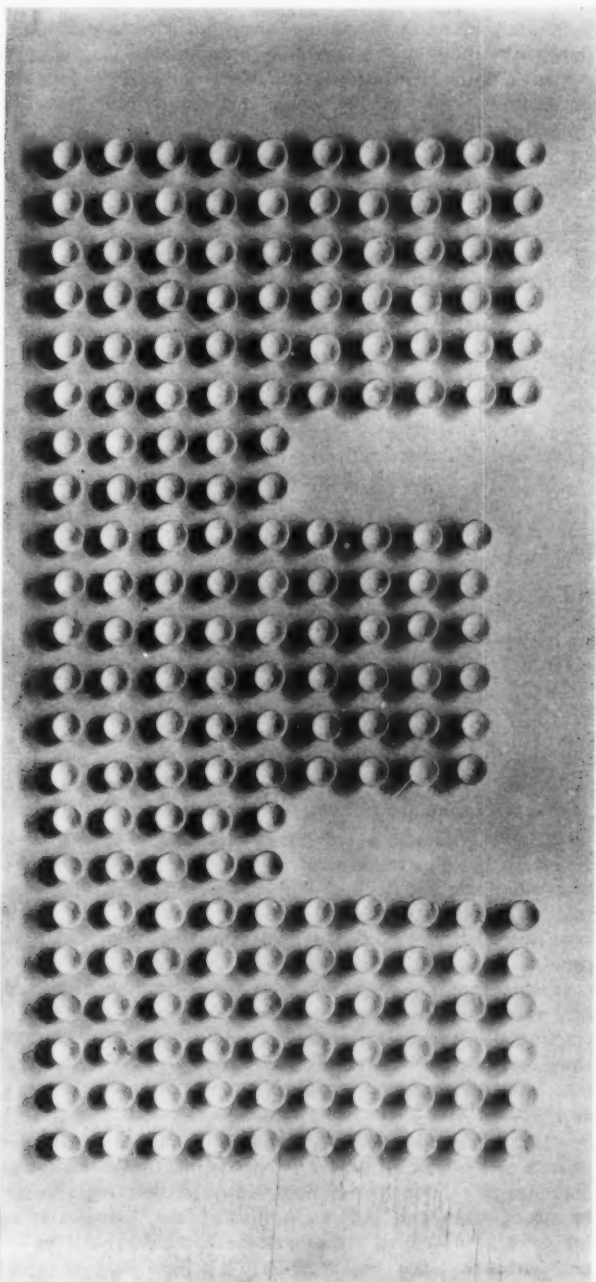
David Weinrib has made good use of the constructions of Smith, Stankiewicz and Chamberlain. His works at the Wise Gallery also relate to Action Painting in that he has chosen to explore the possibilities of spontaneity, improvisation and colour in sculpture. Weinrib incorporates whatever materials suggest themselves in his pieces—found forms or metal, wood and plastic sheets cut to desired shape. Expansive planes are set-off against intricate mazes of crushed, bent and coiled parts, and linear elements that probe into space. Shiny baked enamel surfaces are deftly contrasted with painted sections and rusted patinas. Weinrib articulates the rhythms in his work clearly, no mean achievement considering its complexity. In his biggest construction, winding and twisted forms are



Above, David Weinrib: *Untitled* welded metal sculpture. 1960. 102 inches high, 156 inches long, 62 inches wide. (Howard Wise Gallery, New York.)

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Below, Chryssa: *Letter E*. Cast aluminium painted white. 48 × 90 inches. (Betty Parsons Gallery, New York.)



proliferated energetically in an area 20' by 13' by 8½', creating a dramatic environment of thing-events.

Chryssa bases her reliefs at the Parsons Gallery on the alphabet. In one series, small objects like light bulbs, knobs, nuts and bolts, comprise huge letters—"T", "L", "E", "H"—similar to those in Times Square billboards. In another group, printers type of diverse sizes is arranged seemingly at random in regular rows or is jumbled within rectangular compartments. Chryssa's constructions are painted a uniform white, grey or black; the shadows that the forms throw provide "colour". Although they call to mind urban images, these handsome works are basically formal, closer to Kemeny than to Neo-Dada.

Some Painting Shows

The pictures of Lester Johnson at the Zabriskie Gallery are about man's movement in time. In one group, large silhouetted heads that appear as if through windows travel across the surface—just passing through. The heavily outlined figures or segments of figures are of the same protoplasmic and philosophic substance as their surroundings, although in recent works, image and background are more differentiated. Their points of departure and destination lie outside the canvas limits—one senses that the germinating paint matter would fill any space the figures might occupy. Johnson's personages are simplified so that they resemble one another; each is Everyman—alive with a primitive humanness and aware of time as a tragic precondition of individual existence and of life as an endless continuum. In another series, Johnson seems to want to arrest the movement, to create some sign for eternity. "Four Heads" that stare out at the viewer are at once warmly personal and Egyptian in their immobility. This work relates to the emotional geometric abstractions he painted in the early 1950's. Johnson does not illustrate ideas but arrives at his deeply-felt images in the unpremeditated process of creation. He is one of the very few Action Painters who has been able to use the human figure without decorating or "modernizing" it. "Profiles"—a brief encounter of two black-brown heads—is one of the most poignant pictures to be seen in New York this season.

Alfred Jensen (at the Jackson Gallery) translates Mayan and Chinese numerology into checkerboard and circular configurations painted in brilliant colours, black and white, and covered with abstract symbols—plus and minus signs, dots, dashes, roman numerals, hieroglyphics. The structure of these pictures is rigidly predetermined, but Jensen yields to intuitive and pictorial demands—more so in his latest works which are less symmetrical and schematic. The painting itself has become increasingly impulsive, more akin to his earlier Expressionist canvases. "A Quadrilateral Oriented Vision", 1960, a six panel mural, 42' by 50", is a mythological I.B.M. machine, but Jensen's science is that of the ancient Cabalist who searched for the magical key to the cosmos. This abstract-primitive symbology is cryptic but visually exciting.

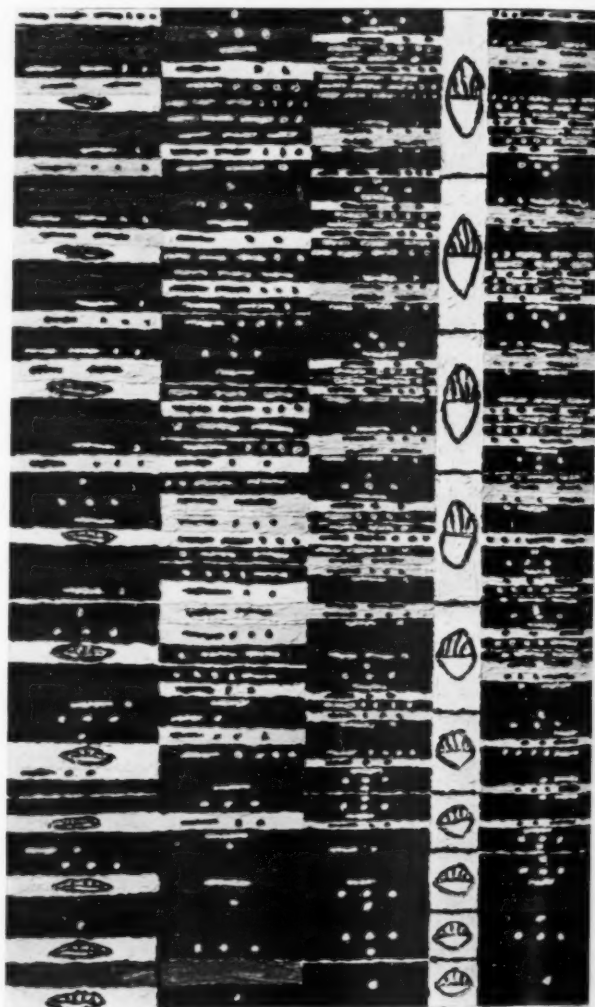
The central images in Roger Bissière's recent abstractions in a retrospective at the World House Galleries, consist of vertical rows of irregular colour areas, spontaneous but disciplined. They are influenced by post-war Tachism but also evolve from his earlier pictures—a synthesis of the dabs in Post-Impressionist works of 1926, the rectangular compartments in symbolic pictographs painted around 1947 in the manner of Torrès-García, and above all, the delicate calligraphy, geometry and nature imagery of Klee. (None of Bissière's works from 1927—1944 are exhibited.) These elegantly painted canvases are cultivated and poetic.

Nora Speyer's female personages in beach settings do not appear distorted, but the anatomical segments of which they are composed are allowed to find their own shape, to adjust within an all-over serpentine design. The fleshiness of the subjects is translated into rich, full bodied pigmentation and glazed colours. The cloud, water and dune forms are as corporeal as the figures. Flat organic planes are maintained on the surface, but Speyer has a way of advancing a background area in front of the image, gently cradling it in recessed depth. Her bathers are at one with nature. They are voluptuous and cool, shrouded by a mist that hides the sun. Speyer's sensuous and complex works at the Stable Gallery are her most evocative to date.

Fay Lansner attempts to trap subliminal images in drawings and pastels at the Herbert Gallery. "Night Child" and "Masks and Dolls" are savagely intense, psychologically penetrating. Lansner is a knowledgeable and incisive draftsman; her pictures have been influenced by Matisse, Picasso, Nolde and Ensor, but they are fresh and personal.

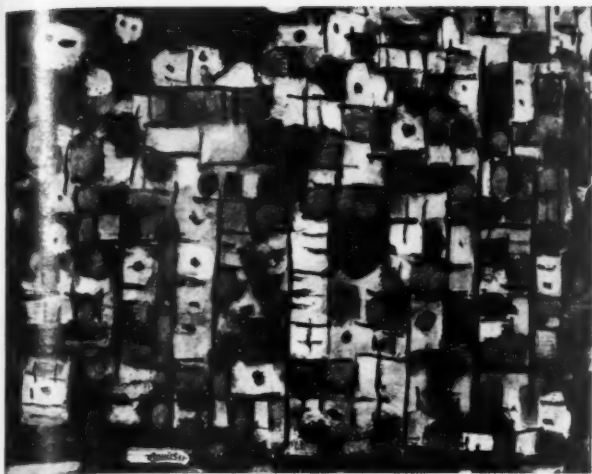


Lester Johnson: Profiles. 1960. 57 x 68 inches. (Zabriskie Gallery, New York.)

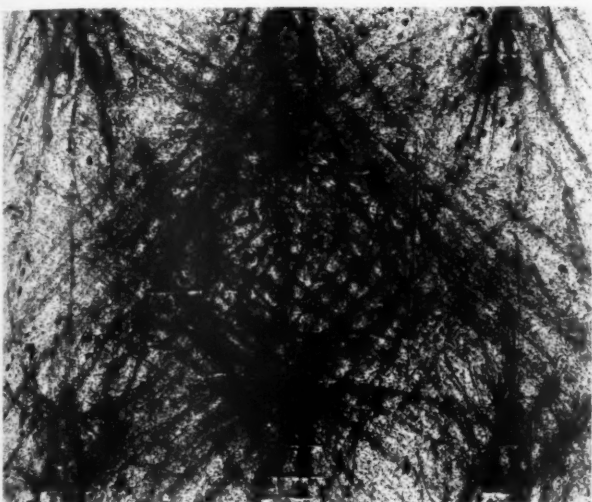


Alfred Jensen: Quadrilateral Oriented Vision, part 5 of a 6-panel mural, The Katun, suggested by the Mayan numerical system. 1960. 84 x 50 inches. (Martha Jackson, New York.)

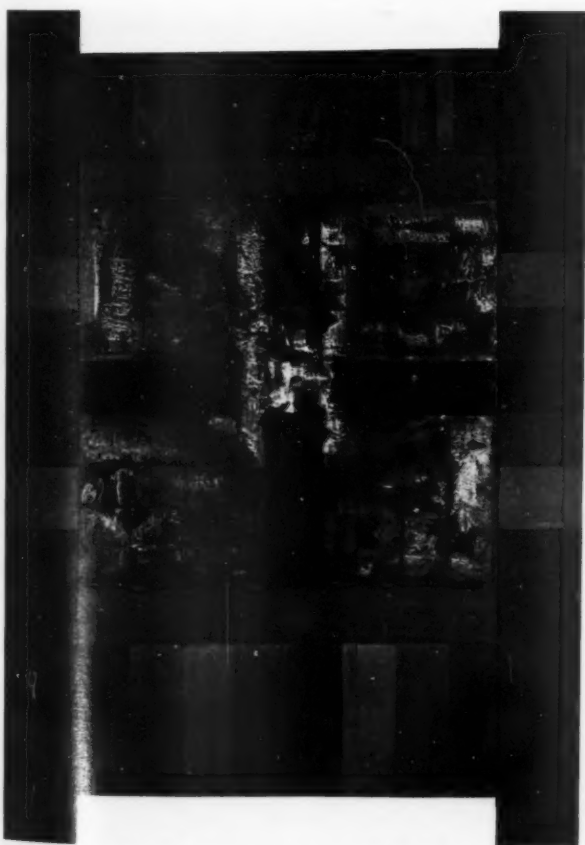
Aaron Kuriloff (at the Mayer Gallery), Tadaaki Kuwayama (at the Green Gallery) and Sven Lukin (at the Section 11 Gallery) try to merge a deliberate geometric design with spontaneous painting. Kuriloff pastes rectangular segments of canvas, creased along orthogonal axes, onto the surfaces of his pictures and paints them with spattered streaks of pigment that form webs of diamond configurations. Kuwayama lets paint drip across intervals that separate large edge to edge rectangles, and Lukin fills in geometric compartments with loose, emotional painting. The abstractions of these three artists are handsome, but one remains overly conscious of the separate elements that go into their work.



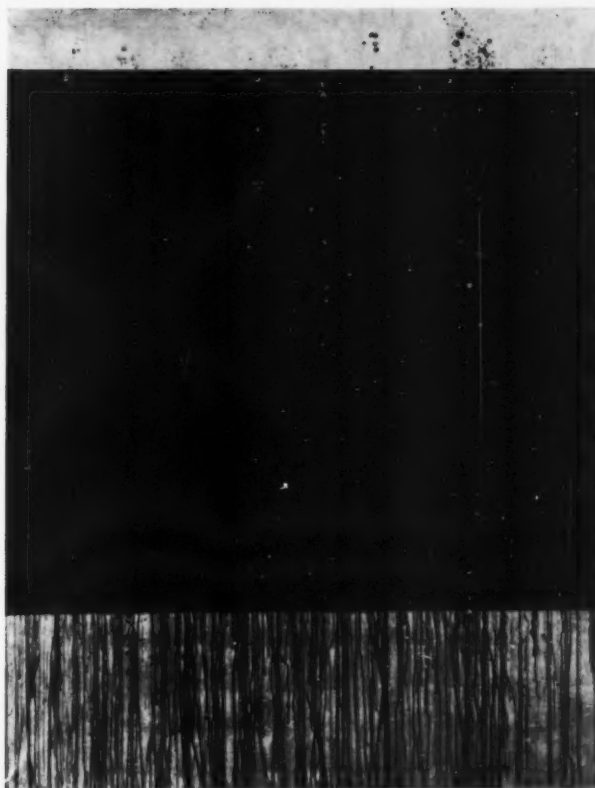
Roger Bissière: Composition. 1957. Oil. $19\frac{3}{4} \times 25\frac{1}{2}$ inches. (World House Galleries, New York.)



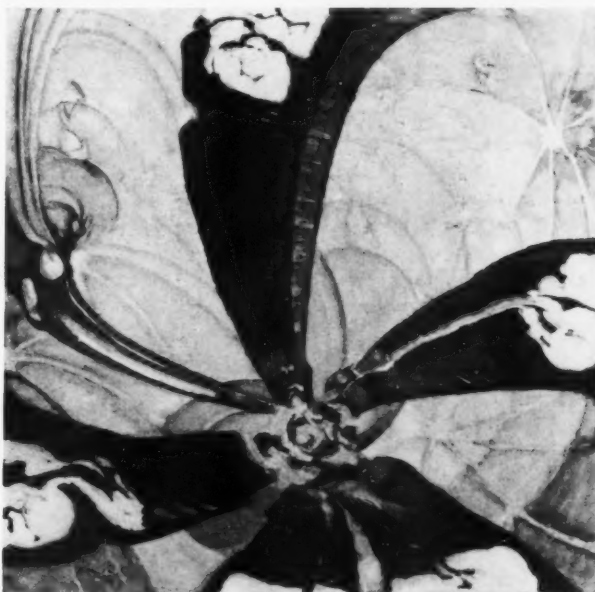
Aaron Kuriloff: No. 5. 1960. (Gallery Mayer, New York.)



Sven Lukin: Narcissus. 1960. 96×67 inches. (Betty Parsons, Section 11, New York.)



Tadaaki Kuwayama: Painting. (Green Gallery, New York.)



Frank Kupka: Espace azure. 1911-12. Oil on canvas. $26\frac{1}{8} \times 26\frac{1}{8}$ inches. (Royal S. Marks, New York.)

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Kupka

Frank Kupka (1871—1957) is one of the least known and most underrated artists of his generation. In 1912, he exhibited the first major non-objective painting to be shown in France, establishing his claim as the originator of abstract art. His slow but steadfast evolution to abstraction—the exploration of pure motion and colour—began at two separate points; a fascination with the circular movement of a ball in space that calls to mind Futurist experiments and the composition of vertical planes as equivalents for musical sounds. He anticipated Delaunay in his interest in the colour theories of Chevreuil, Blanc, Henry and Seurat. Kupka's pictures have an awkwardness to be expected in pioneer work, but they are also dramatic and handsome. The retrospective, 1909—1923, at the Marks Gallery, presents him in a less didactic, more painterly light than the show given him at the Museum of Modern Art in 1957. Among the works currently displayed are the experimental "The First Step", 1909; a mysterious green-blue "The Mirror", 1910, and the important "Localisation de Mobiles Graphiques", 1912, with its vigorous counterpoint of angular lines of force.

London Letter

Lawrence Alloway

Two Europeans

Wolfgang Hollegha's paintings (ICA) are conditioned by his acceptance of gestural and material factors: gestural in the swaths of colour that lie where tossed; material in his reliance on the liquidity of the paint. Pale, watery blues and greens, transparent sepias, and glowing orange, possess moistly the dazzling white ground of the canvas. So thin are the colour washes that the ground has a materiality of presence more solid at times than the painted areas. The roughness of Hollegha's gesture, with paint splattered or pulled, is dissolved in the softness and wetness of the medium and the recurring hardness of the ground which surrounds and penetrates all his gestures. The colour, which is like veils, and the white ground, produce a vernal effect, reminiscent of the lighter moments

of San Francis. But Hollegha is elliptically figurative, and a covert CoBrA-type imagery is spread snugly through the flourishing colour. The artist speaks of figures in a garden or heads and although such images are, as it were, dissolved by close-up or camouflage, so that clear cues are lost, one's spatial relation with the pictures implies such buried references.

Unlike, say, Morris Louis or Kenneth Noland, both of whom use paint as a thin, wet medium, and by its means hold the canvas formally, the main points of focus in Hollegha are unpredictable. The free placing of colour in his huge canvases reads as an analogue of a pictorial structure based casually on external events, rather than on a pattern internal to the painting. Perhaps because of the connection which Hollegha maintains with external imagery

Hollegha: No. 12. 1960. Oil on canvas. 90 x 120 inches. (I.C.A., London.)



his best painting at the ICA was the one with the most complex structure. When his stains are simple they fall short either of a satisfactory formality or of an expressive reference. In "No. 12", 1960, however, there is a dialectic between references and the mark of painting which makes the picture full and, in its way, firm.

Hollegha takes advantage of the post-war revision of techniques that has essentialised the physical role of the artist in his painting. Technique has been made immediately responsive to the artist's acts, so that a full record of what has been done is, at any time, available to the artist. Traditional painting techniques, on the other hand, involving glazes and impastos, do not yield instant records for the artist whenever he needs them; on the contrary, indirection and postponements are essential to the process. There was a time, in the polemical early phase of "Action Painting" and "art autre", when the function of a work of art as a responsive mechanism was absolute. Direct painting methods seemed the only faithful record of the (sincere) creative act. In fact, however, a fuller use of a wide spectrum of painterly effects, with attendant planning and delays, is entirely compatible with post-war standards of freedom. Full painterliness has suffered from its reduction to a School of Paris cliché, but its inherent possibilities have not been damaged. Vera Haller, at the ICA with Hollegha, for example, uses in her paintings a wide range of painterly effects without becoming, in a pejorative sense, decorative.

Her paintings consist of luminous fields of flattish colour, apricot, pale blue, brilliant red, on which are laid impasted forms, softly flaky or sharply splintered. The interplay of glowing field and crumbling impasto—dense but not continuously solid, creates signs of a subtle order. They are not, as in Hollegha, a code for corporeal scenes and objects. Though suspended physically in the *matière*, however, they possess a kind of intangibility, as though partially transparent, as a sign must be. Haller, in the act of painting, persuades tangible painted forms to act as untranslatable but magnetic signs. These signs have, to quote Karl Jaspers "no criterion of empirical verification but only the criteria of symbolic reality which is measured by itself" ("Truth and Symbol"). This "criterion of symbolic reality" is provided not by a referent as such, but by the creative act itself. Lately signs have been closely identified with gestural painting but, in fact, the concept has a wider application than that. Haller's complex and grave forms are intricately phased to imply passage. A pattern of change is chronicled by a coherent fabric, not by rapid ideograms. Art gives a permanent structure to the WORK of the artist and it is this, with all the experiences that can be brought to bear on the creative act—that privileged and still uncharted state—of which the painting is a sign. In Haller's paintings the intensity of the creative act is sustained through a traditional technique into a final image that is formally concise and mysteriously significant.



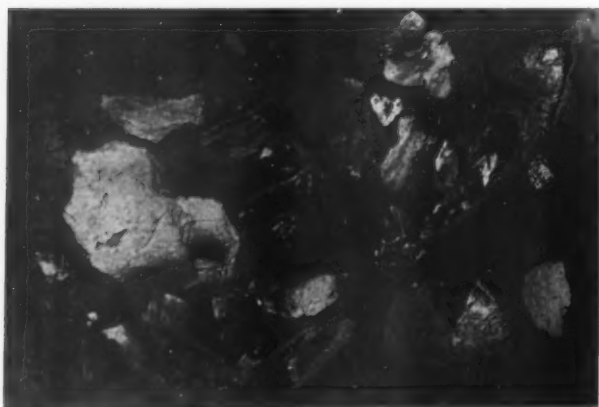
Vera Haller: Transitional No. 5. 1960. Oil on canvas. 63 1/4 x 63 1/4 inches. (I.C.A., London.)



Vera Haller: Borderline Image, IV. 1960. Oil on canvas. 198 x 70 cm.

Early English Informal

It must look abroad as if Britain has no modern art HISTORY. A few British artists have an international status, such as Alan Davie or Moore, but they are never seen in a context of the dates and facts that make up art history. They exist in monolithic isolation from their peers in other countries. (Moore, for example, is never compared with Lipchitz and Zadkine, despite the fact that they are members of one generation and all suffer from the problem of trying to reconcile the traditional solidity of sculpture with the "transparency" that the age demanded.) There is an inbred reluctance to parallel British art with what goes on in other countries, partly out of timidity, partly out of a disdain for specific comparative methods. Herbert Read, in the British section of that much-translated and widely-distributed book "Art Since 1945", offered an account of artists and groups which was presented as a simultaneous bundle. Now that drafts of an art history of the 40s in



Austin Cooper: Tal-lee. 1948. 14 1/2 x 22 inches. (Gimpel Fils, London.)



Austin Cooper: The Fox. 1955. 17 1/2 x 21 1/2 inches. (Gimpel Fils.)



William Gear: Composition. 1948. Gouache. 16 x 21 1/2 inches. (Gimpel Fils.)

Europe are appearing (by Bayl, Ponente, and Restany) the British negligence in objective studies is beginning to matter. Britain has, for example, two artists who deserve a place in any conscientious account of the emergence of post-war abstract painting, Austin Cooper (born 1890) and William Gear (born 1915), both of whom have had retrospective exhibitions very recently at Gimpel Fils. Read, who only put Cooper's name in a list in "Art Since 1945", wrote in the catalogue of Cooper's exhibition, "perhaps Wols is a possible comparison". Why did he not say this in a text that would get an international audience and why did he not point out the EARLINESS of Cooper?

Cooper, between the wars, was a successful commercial artist who made slick, stream-lined, insistent posters. He even wrote a book about how to be a commercial artist. Around 1945 he began producing small collages which reversed all the qualities of his early work; they were tattered and secretive. This style-change was far-reaching, involving a drastic change in Cooper's way of life and a collapse of his fortunes. The early collages belong stylistically to the 40s, when the early wave of informal art was appearing simultaneously in many places, in New York, Mexico, Paris, Cassis. When Wols first showed in Paris, his work was called "Surrealist", because it looked more like an aspect of automatic graphism than anything else. Similarly with Cooper, whose first London exhibition of collages was under Surrealist auspices, at E. L. T. Mesens' London Gallery in 1948. A few of Cooper's early works, in which chains of linear forms are swagged across a cavernous background, have a superficial link with Matta's psychological morphology.

Cooper's collages are a denial of the kind of communication he had been expert in. He replaced the imagery of "striking thoughts" in his posters with a continuum of barely differentiated colour and texture. This denial of the epigrammatic quality of art and its replacement by obstinate hunks of material is typical of first-phase informalists in Europe (Wols, Fautrier, Michaux, Dubuffet). His early collages, which are low in tone and hot in colour, were built up by touch, as well as by sight. The fingers of the artist kneaded and worked the shards of paper, sticking it down in layer after layer; this tactile operation he amplified visually by staining with watercolour and by a nervous bunch or two of pen marks. He accepts, as Mathieu has done, as a consequence of using "unknown forms", the fact that spectators must be allowed to have different readings of the work of art.

The earlier collages were titled, often with Indian names, such as "Manitoban Papoose", "Moccasin", or "Tal-lee", as memories of his childhood in Canada. Such titles indicate not that these amorphous, evocative works depict a childhood experience, but rather that they involve capacious non-verbal levels of the personality. By comparison with this close working of materials into non-referential forms, Cubism and Surrealism are made to seem as brash, public, and sententious as the poster-style Cooper has rejected. As he developed the collages rose into an ever-higher relief, reaching a climax in the mid-50s, when the multi-layered paper, added-to like coral, become solid and continuous. His most recent work seems less clenched and driven a product of groping hands and patient work than before. The depth of relief has subsided and a relaxed tachist splatter animates the surface. If there has been some lessening of tension there are two reasons for it. With experience Cooper personally has acquired confidence, his exploratory struggle being succeeded by mastery (which carries its own limiting factor); and as "informal" style has prospered and been elaborated generally, its once-urgent fervour has become, through repetition, the subject of expertise and skill.

William Gear, whose retrospective exhibition mapped the moves through the 50s of a competent conservative abstract painter, was in the late 40s, on the threshold of another style. After the war he was unusually well-informed for a British artist of the time, knowing the work of Klee and Kandinsky and, in Paris, where he lived for some years, knowing well the group of Hartung, Schneider, and Soulages. During the late 40s he oscillated between two styles. In his paintings he veered around Cubism, sometimes accepting its grids and pyramids, sometimes half-destroying its linear armature. This ambivalent use of Cubism was typical of a good deal of painting in the 40s (Bram van Velde, De Kooning, Pollock, Pousette Dart). Increasingly biomorphic forms were inserted into cubist structures and handling became ever more expressionistic. Gear's paintings belong stylistically to this rich and protracted period of transition between Cubism and post-war style. His drawings, however, in which he felt no obligation towards conservative organisation and facture, were exceptionally free. Blots, pen scratches,

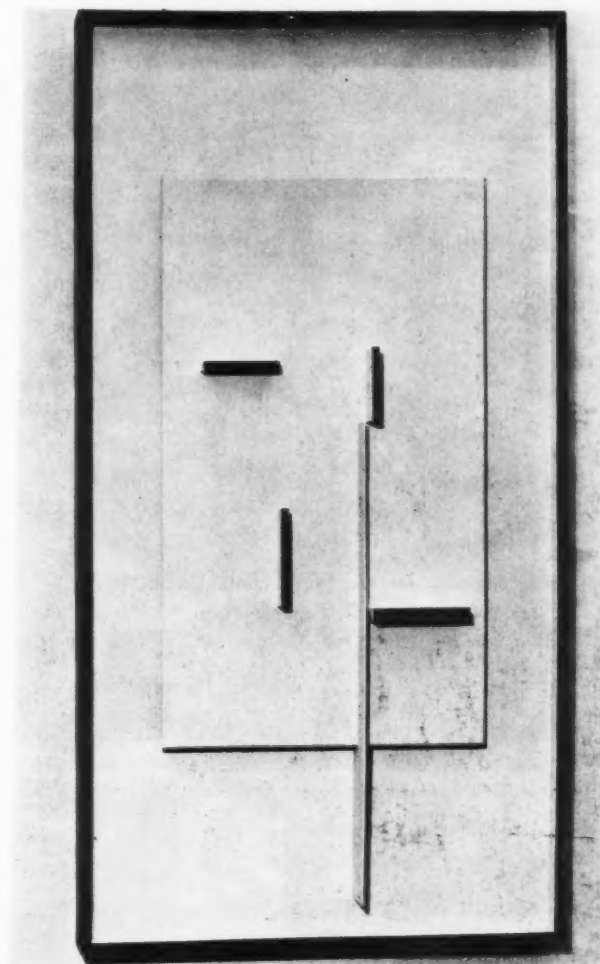
and scribble (rather like early Kandinsky watercolours performed with a brutal impatience) spread and hooked over the surface with a physicality rare in Europe at the time and unique in England. Though Gear did not consolidate this breakthrough, his early drawings are an important and neglected moment in the unwritten history of modern British art.

British Constructivism

An exhibition at the Drian Galleries called "Construction: England, 1950—1960", though it promised more than it delivered, gave the fullest sample yet seen of British constructions. Despite the title the show was a-historical; not only were representative works of the decade missing, a group of new artists was tacked on at the end. The purpose of this was to make the movement look vital but, in fact, it made the show look academic (which is a pity, for the best work is not in the least academic). First, then, to recall what the exhibition did not show: Mary Martin and Victor Pasmore made their first constructions in 1951, both of them solid wooden structures; in 1952 Pasmore made his first transparent relief (with plastics) and Kenneth Martin (whose first mobile dates from the preceding year) his first reflector mobile. In two years these three artists moved from flat painting and collages into three dimensions, encompassing in their expanded range of materials transparent and reflecting surfaces. They were followed (1953—1955) by John Ernest, John McHale, John Forrester, Anthony Hill: "followed" perhaps implies too direct a link between the first, senior group and the later. In the 50s there was a spontaneous tendency towards Constructivism, which was fed by a renewed interest in the Bauhaus and by a pro-technology, pro-architecture climate of opinion.

Artists have come and gone but the tendency has spread and prospered: in 1956 Britain's first public construction, by Pasmore, was erected (at the Stephenson Laboratory, Newcastle) and in the following year Pasmore made a large mobile for a London school and Mary Martin a construction for a hospital in Northern Ireland. Some other commissions followed, but there was another route to public influence, and this was via art teaching. An influential version of the Basic Design courses (which sprung up all over England in the 50s and are now very fashionable) has radiated from King's College, Newcastle, where Pasmore is head of the Painting Department. A kind of Constructivist esperanto has developed, out of which the latest Constructivists at the Drian Gallery were recruited. That is a profile, roughly blocked in, of Constructivism in England. The double stream of the movement, as originally sundered by Gabo and Tatlin, the pure and the utilitarian, continues here. Gabo represented Constructivism as an art in which the *Zeitgeist* was rendered in absolute form, a topicality essential in an elegant web.

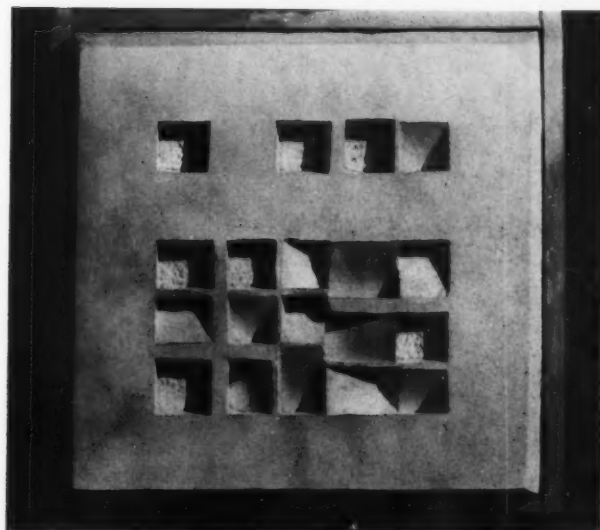
Tatlin represented it as a mechanics at the service of a revolutionary and urban society (like plumbing). Both elements, of the Ideal and the Useful, co-exist in Constructivism; despite their opposition, both are attached to a pro-technology attitude and rest on a strong feeling of respect for "modernity". In England, the pure stream has predominated, though a hankering for the utilitarian is detectable. For example, the first showing of Martin's mobiles was in the children's ward of a London hospital; various public commissions have been performed; and, via the Basic Design courses, a pedagogy laced with quasi-constructivist theory is being circulated.



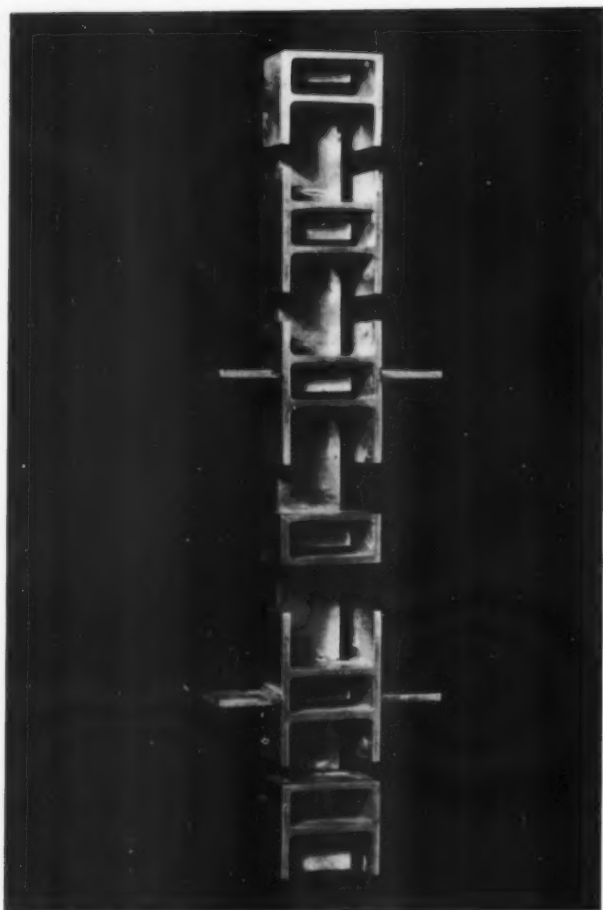
Victor Pasmore: Relief Construction in Black and White. 1952-54. (Drian Galleries, London.)



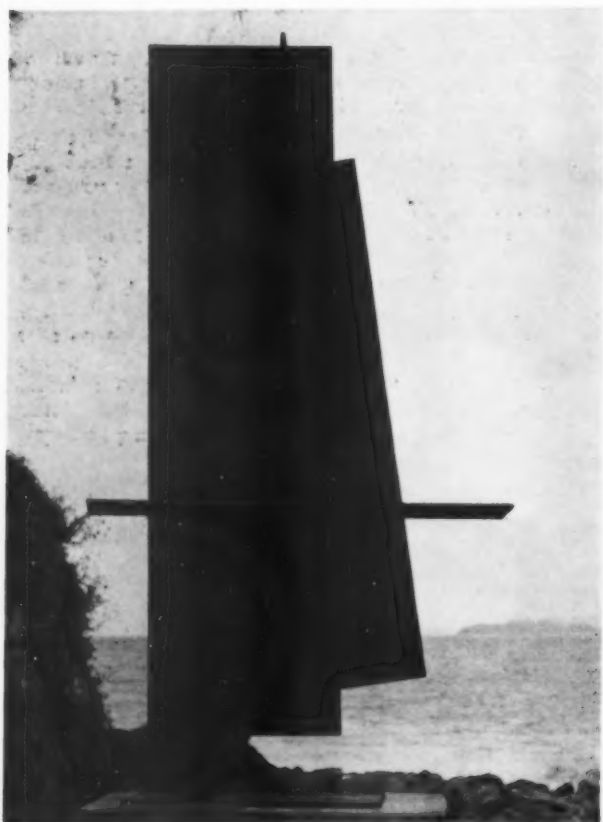
Gillian Wise: Project 1960. Plastic construction. (Drian Galleries.)



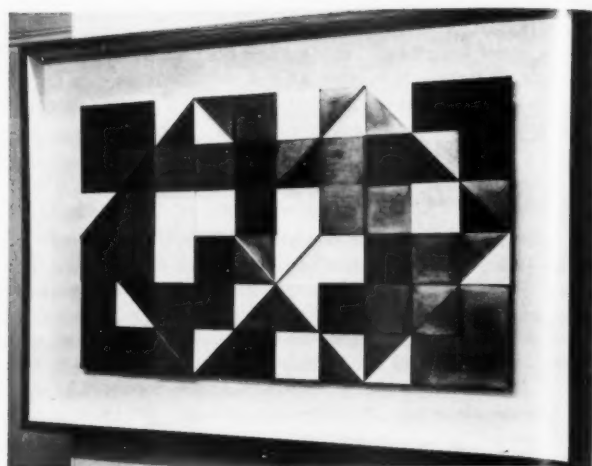
Mary Martin: Columbarium. 1951. Plaster, later cast in bronze. (Drian Galleries.)



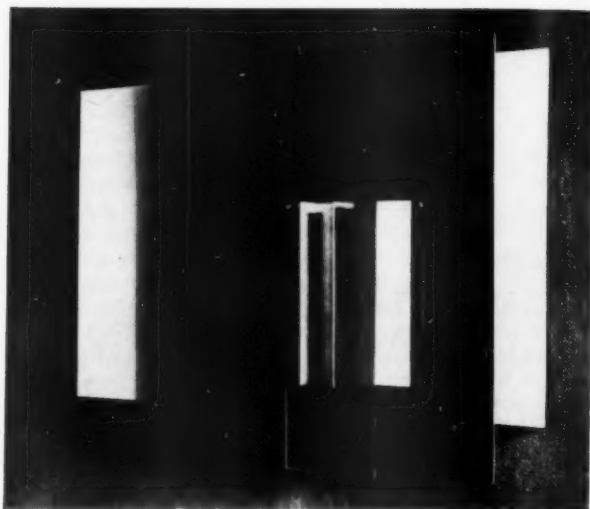
Tom Hudson: Relief. 1959. Bronze.



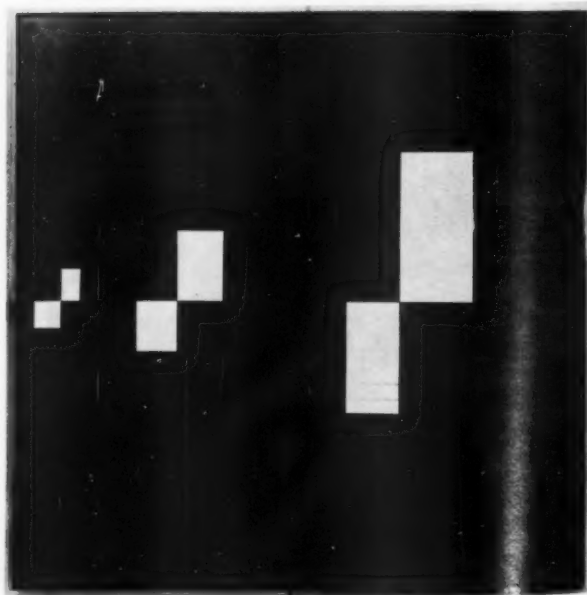
Brian Wall: Standing Away. 1960. Cadmium steel. 48 x 26 inches. (Collection Ronnie Duncan, Otley, England.)



John Ernest: Mosaic Relief-Construction. 1960.



Anthony Hill: Constructional Relief. 1954. (Collection Adrian Flowers.)



Anthony Hill: Relief Construction. 1960. Metal and plastics. (All photographs courtesy Drian Galleries, London.)

By identifying British Constructivism with, on the whole, the pure stream, various characteristics can be grouped together. (1) The casual, not to say low, standard of workmanship, in which the purity of the materials is continually smudged and abused. The origin of the senior Constructivists in rather free painting styles has ineradicably characterised their handling, so that their works often have a provisional look, like maquettes rather than objects (finished and concrete). (2) There is a tendency to use simple mathematics in the development of the work, but subject always to visual inspection and judgment. This method of working, of course, affirms a subjectively based esthetic opinion. Compared to the work of Charles Biederman (whose theories have had a considerable influence in England) the English work is thoroughly pragmatic.

On the other hand, moves out of purity, in the direction of the utilitarian, are always being tried. One of the great arguments for Constructivism, used repeatedly by Pasmore and Martin, is that of historical necessity: it is supposed that abstract art must issue logically in three dimensions, as, to quote a slogan of the group, a kind of "pure architecture" (whatever that may be). "Because it functions freely and objectively in terms of its own palpable form, an abstract work ultimately demands for its full realisation, the whole gamut of physical dimension"; "a purely abstract work will be unable to find its most powerful form in the surface-bound medium of painting alone" (Pasmore). Thus, the Constructivist, by the denial of illusion or ambiguity in all its forms, can pursue the true "aim of painting and sculpture [which] is to be objective". This leads to a constituent technical fact of Constructivism, its dependence on an atomistic formal vocabulary. To quote Gabo: "instead of carving or moulding a sculpture in one piece, we built it up into space out of our imagination in the same way that an engineer does when he builds a construction". Visibility of many pieces opposes the traditional continuity of one surface; the integrity of each separate element is preserved, always in principle and pretty often in practise.

Most Basic Design courses in Britain rest on this atomised pictorial structure. Just as the construction is supposed to evolve naturally out of flat abstract art, so the work of art is supposed to evolve in one direction from point to line to plane to colour to texture to three dimensions. Underlying this theory of addition as evolution, I suspect a mystique of the bit, of the irreducible particle, which gives the movement a 19th century root. Seurat's "pointillism" (to call it by the name he disliked to point the present argument) democratised art by cutting it down to basic elements, simplified and concentrated for the sake of clear decisions. It was a kind of do-it-yourself creative act which is certainly one reason for its fast spread in the late 19th and early 20th century. It offered a method of being in control of every part of the work of art: nothing mysterious or schmaltzy remained to complicate the romance with order. Pointillism was the realisation in visual form of Edgar Allan Poe's esthetic ideal, which lured Mallarmé, of the work of art so carefully organised that it possessed "the precision and rigid consequence of a mathematical problem".

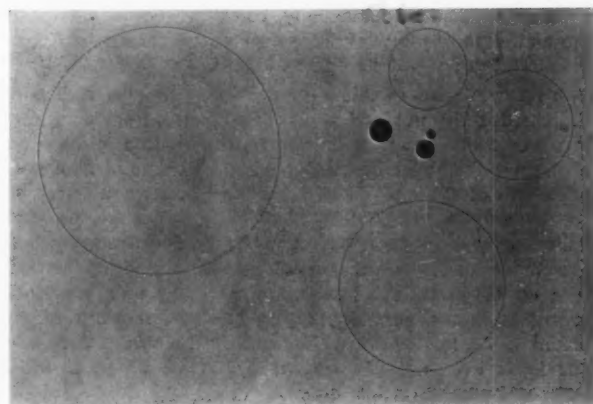
The point of quoting Poe in relation to Constructivism is this. The claims that are made by Tatlinesque and pseudo-utilitarian theorists tend to represent the movement as an objective art form, the fit companion of "Modern Science". In fact, Constructivism is interesting precisely as it fits into the class of esthetic experiences that other art is judged by. Constructivist demands for order are simply a means to organise the work of art internally and not, as is claimed, a way of extending a hand to engineering and science (as part of a popular front of Art and Science). It is the estheticism of Poe, not the operationalism of the engineer, that is the norm of Constructivist order. And, on this basis, as just art, British constructivism is more diverse and interesting than most of its competitors in the 50s. Particularly impressive at the Drian Galleries were reliefs by Anthony Hill and John Ernest, in which systematic planning and execution had resulted in clear, hard, elegant, consistent objects, the end of a strict process not blurred by approximation or clumsiness.

Six from New York

Painters from the Betty Parsons Gallery have been on view at Arthur Tooth's: listed in age-order they were Leon Smith, Alexander Liberman, Ad Reinhardt, Sidney Wolfson, Agnes Martin (all born between 1906 and 1914) and Ellsworth Kelly (1923). Just as novelists are supposed to say that "all the characters in this book are fictitious", so the art critic must make his usual disclaimer: these artists do not represent a group. No clan, meet, faction, levy, congregation, team, or troupe they. In their separate ways, however, they do illuminate



Ellsworth Kelly: Fork Left. 1959. Canvas. 48 x 26 inches.
(Arthur Tooth & Son, London.)



Alexander Liberman: Red End. 1959. Canvas. 24 x 30 inches.
(Arthur Tooth & Son, London.)

a situation that has interested painters in London. To what extent are recent paintings done with restricted colour and economical formats to be regarded as a continuation of regular geometric abstract art? To ask this is not an assault on the autonomy of the artists concerned, but an attempt to locate common factors and see if some current painting is like or unlike earlier modern art. (In England the term Hard-edge has been used, simply as a way of referring to the later paintings, without taking on the semantic difficulties attached to other labels, such as "classical" and "precisionist".)

Faced with the work of Smith, Wolfson, and Kelly it becomes clear that the term "geometric" cannot usefully be applied to their work. Their forms are, despite their severity and the strictness

with which they are painted, free forms. They have been arrived at experimentally, both the curved and the straight forms, and judged solely according to visual criteria. On the other hand, the paintings of Liberman, Reinhardt, and Martin can be described as geometric. Reinhardt's paintings at Tooth's are symmetrical from all sides, North and South, East and West, as are Martin's; and Liberman's perfect circles and straight lines satisfy completely one's idea of geometry. Recently in the magazine "Ring" a painting by Reinhardt was reproduced beside a Malevitch with the intention of showing the similarity of the cross motive in both paintings. In fact, the pairing demonstrated a fundamental difference between the earlier and the later painter. Reinhardt's symmetry is complete, whereas the Malevitch was asymmetrically tilted. In this respect Suprematist paintings, like de stijl paintings, depend upon asymmetrical layouts. It is true to say that early 20th century art seems to be measured by the degree to which it creates off-centre forms of a minimum redundancy. New York painters, on the other hand, work wonders with redundant patterns. Here, then, is one difference between traditional abstract painting and the new work. Other differences involve the free form painters: for example, where early abstract painting tended towards a diversification of elements, a jigsaw of interlocking and overlapping triangular, rectangular, and round elements, the new paintings are highly economical. Their few forms involve the whole area of the painting, a radical change from the displays of small forms within the picture space of early 20th century abstract art. Common to both the symmetrical and free Hard-edge painters, however, is an exacting standard of painterliness. Whereas much early abstract painting has wavering edges and lumpy planes of paint, the new work is conceived holistically as a consistent painterly surface.

The label Hard-edge, then, so far as one uses it to differentiate recent from earlier painting, includes: a painterly wholeness of surface (with no forms separable from the unified field of the picture) and a planar use of colour; and a willingness to work with symmetry, without recourse to diversification either by asymmetry or by a complexity of Euclidean elements. Mortensen, for example, despite the vitality of colours in his simpler paintings, retains a complexity of elements together with a linear definition of planes, that I would call geometric rather than Hard-edge. On the other hand, Hard-edge is clearly a continuation of elements present in earlier abstract art, but as secondary, rather than as primary, elements. The stress of abstract art theory on Idealist and technological programmes, in the writings of Malevitch and Mondrian, for instance, where Idea and City are inextricably mingled, has overlaid perceptual problems and restricted painterliness to Impressionist and Expressionist styles. Hard-edge painterliness, however, involves maximum colour activity, combined with a canon of finish; the end state of the work is opened out again by the action of the colour in the spectator's eye and mind.

One's experience of this compound of formality and uncertainty (Reinhardt's close-valued symmetrical pictures are very hard to see in a way that arrests the colour) is leading to a revision of earlier abstract painting. Observations like Alexander Dörner's of the explosion of the once-fixed relationship between "dark and light zones"; various paintings by Malevitch (particularly the white ones), Balla (early work with an all-over modular flicker), Taeuber-Arp (positive/negative exchanges of identical repeating elements), etc., take on a new value. Hard-edge is acting as a feedback of information into art history, changing one's reading of the early meaning of abstract art, introducing painterly and perceptual standards into a field clouded by covert idealism and booby-trapped by naive technology.

Stroud, Irwin, Kitaj

At the ICA is the first one-man show of Peter Stroud's relief-paintings. Formerly a Constructivist (making his last construction early in 1958) he uses raised wooden strips, in shallow relief in his work, but makes them function in relation to colour. Hence the artist's insistence that his works are relief-paintings and not painted reliefs. Constructivism, with its confidence in the concreteness of materials, is opposed to illusion, whereas Stroud's work is dependent on intricate and rich colour-effects. His colours are not the inherent properties of manufactured materials (as in constructions) but mixed and painted, coat after coat, by the artist. His characteristic tonality, at present, is dark, dark but rich: he mixes black with his colours and colour with his blacks. The colour of the raised strips is always close to the colour of the field, so that the effect of a continuous skin of colour is preserved. On this skin, light and shade, and spectator movements, produce variable readings. For



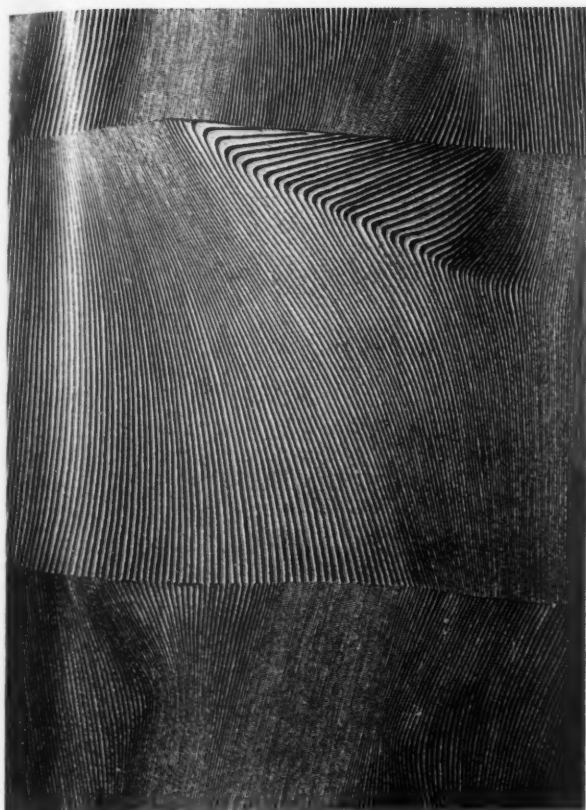
Peter Stroud: G 3. 1960. Relief Painting. Casein emulsion. 63 x 48 inches. (I. C. A., London.)

example, the shadows of the channels on a dark colour, in some lights, can appear not as a darkening but as a brightening of the visual field. Most of the works in the show are symmetrical (or with, as the artist puts it, subliminal departures from symmetry), but with this dyadic format made unstable by the internally-rich, tonally-close colours. A concern such as Stroud's, with symmetry and with perceptual subtleties of colour and value—so that the work of art is paradoxically simple and complex—is part of what the English understand by Hard-edge.

Sometimes a change or a development in an artist's style is announced not in a one-man show (these occur at intervals that usually have nothing to do with the artist's personal rate of development), but by isolated works in a mixed show. Recently seen at Gimpel fils, for example, was a new work by Gwyther Irwin, which signalled a departure from the collages of torn paper for which he is known. Last Summer he exhibited a colossal torn paper collage in "Situation" (an artists' co-operative exhibition at the RBA Galleries), "Thornton Maximus", which measured twelve by sixteen feet. The magnitude of the task may have prompted him to turn to another medium. At any rate, Irwin worked experimentally with several media, out of which, since September, 1960, he has developed a series of string collages. By glueing lengths of string down on a canvas, in a series of parallel but modified lines, Irwin establishes patterns of flow. The strata-like progression of the fragments in the paper collages are picked up in the string collages, freed of textural elegance, and presented more diagrammatically and purely. The forms ripple and flow, catching up the whole picture area in a sustained rhythmic movement.

Each year a changing committee of students at London's main art schools (the Royal College of Art, the Slade School of Art, and the Royal Academy Schools) organise a big exhibition (at the RBA Galleries) of student work, the "Young Contemporaries". The exhibition selected by a non-student jury samples current trends and personalities. This year a new development is the appearance of a group of painters, most of them from the Royal College of Art, concerned with imagery. It is not imagery defined either in terms of an external nature translated into spatial equivalents on the canvas or of a formally adequate organisation. The images come out of the city treated as a store of familiar images: pin-tables and rifle-ranges for Peter Phillips, a bus with an advertisement competing with passengers or a head dwarfed by a huge think-balloon for Allen Jones, for example. It is a kind of urban vernacular, in which everybody's common property provides the material for large, flat, vivid, alert paintings.

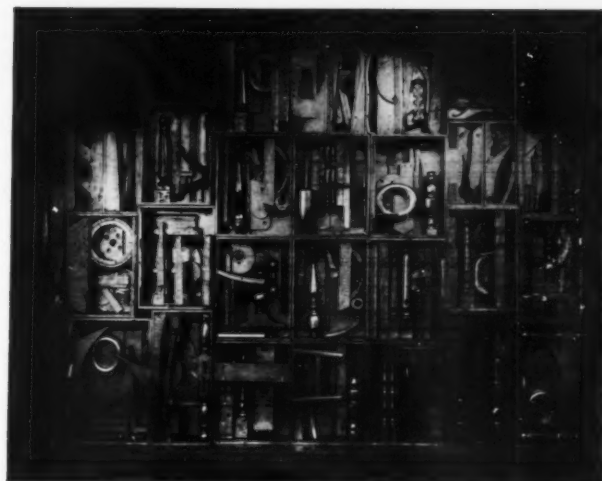
From Some Recent Exhibitions



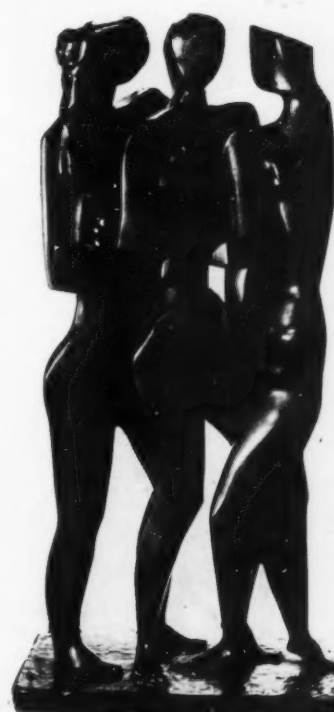
Gwyther Irwin: *A String of Beauty is a Toy Forever*. 1960. String on canvas collage. 48 x 36 inches. (Gimpel Fils, London.)



Edward Country: *Kore*. Collage. (Ruth White Gallery, New York.)



Louise Nevelson: *Royal Tide IV*. 1960. Wall installation eleven feet high, fifteen feet wide, consisting of 34 box-units. Wood painted gold. Exhibited in the 1960-61 Sculpture Annual of the Whitney Museum of Art. (Photo courtesy Martha Jackson Gallery, New York.)



Zadkine: *Three Beauties*. 1953. Bronze. 29 1/2 inches high. (Molton Gallery, London.)



R. B. Kitaj: *The Bells of Hell Go Ting-a-ling-a-ling*. 1960. Oil on canvas. 36 x 60 inches. (RBA Galleries, London.)

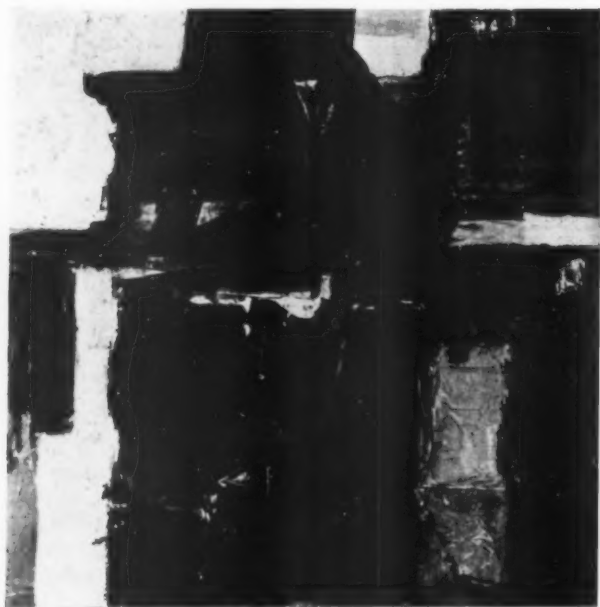
A central figure of this tendency is R. B. Kitaj, a highly untypical student, but an influential painter. This American, a Korean veteran, has a consuming interest in iconography, combined with an exceptional manual sensitivity. He paints spatial cross-words in which observed form and conventional signs, at all levels of rhetoric, are compounded: emblems, playing cards—old and new, ads, written messages. One of his paintings "The Bells of Hell Go Ting-a-ling-a-ling" confronts the figure of a Union cavalryman (stylistically a quotation from a popular source, done in a dexterous version of comic-book stylisation) with a scatter of smeared anatomies. The anatomies are derived from drawings by Indians of the battle-field at the Little Big Horn after General Custer's last stand. The commanding, upright figure is comic-book hieratic, the corpses (done as if Mallarmé were to paraphrase Lucan) are all-directional, with no centre and no right way up. But the different images and the different conventions of their presentation connect to the painting's single theme of violence.



Leone Minassian: Grande forma dinamica. 1959. (Galleria del Traghetto, Venice.)



Di Benedetto: Emergence. Oil on canvas. 50 x 46 inches. (Bianchini Gallery, New York.)



Ilse Getz: Porte II. 1960. Oil and collage on canvas. 59 x 59 inches. (Galerie Iris Clert, Paris.)



Vasco Bendini: Painting. 1960. 60 x 73 cm. (Galleria l'Attico, Rome.)



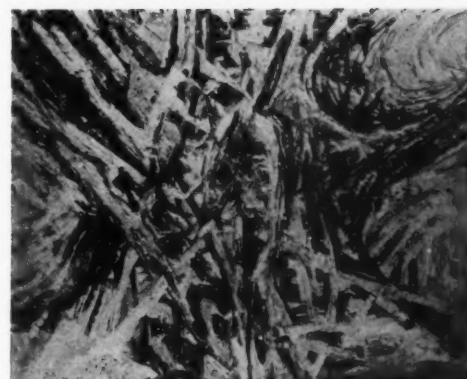
Jan Gelb: Ossa. Drawing. 29 1/4 x 21 1/2 inches. (Ruth White Gallery, New York.)



Bernard Childs: Man o' War. 1960. Power dry point and burr engraving on zinc. (Tokyo Gallery.)



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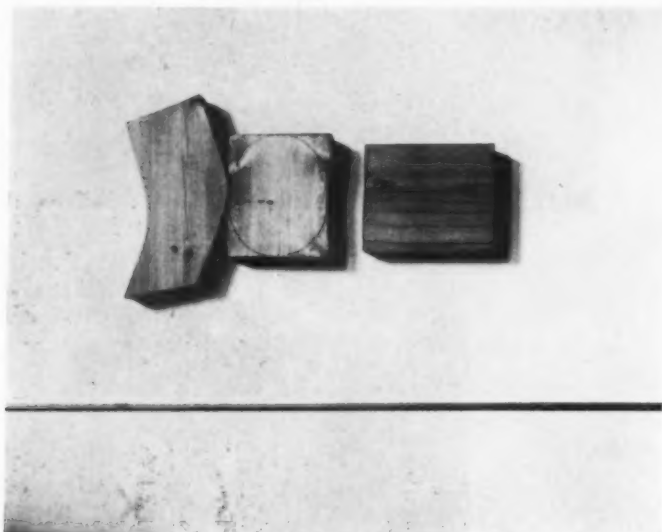
1. Walter Kamys: Charcoal and Oil on Canvas. 1960.
(Bertha Schaefer, New York.)
2. Gérard Schneider: 71E. 12-1960. 100F. (Kootz Gallery, New York.)
3. Louis le Brocqy: Standing Figure. Oil on canvas. 121.9 x 91.4 cm.
(Galerie Charles Lienhard, Zürich.)
4. Suzanne Rodillon: Painting. 1960. (Drian Galleries, London.)
5. Alberto Moretti: Painting. 1959. Oil on canvas. 50 x 35 cm.
(Galleria La Loggia, Bologna.)



3



Tilson: Wooden Relief No. 9. 1960. Wood and P.V.A. on wood panel. 4 x 5 feet.



Tilson: Wooden Relief No. 7. 1960. Wood on wood panel. 4 x 5 feet.



Tilson: Three Bar Gong. 1. 1960. Canvas. 4 x 5 feet.



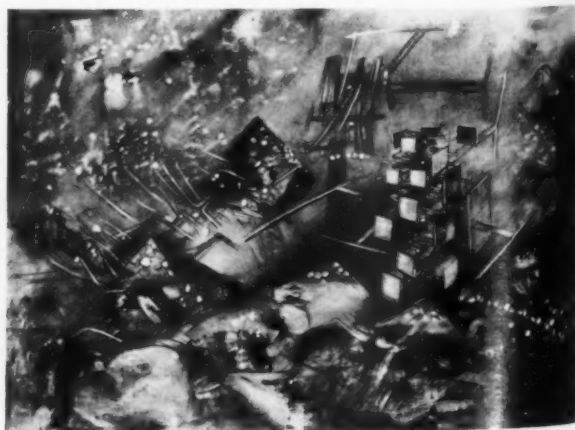
Tilson: Summer 1959, 19. Oil on canvas. 36 x 48 inches.

Joe Tilson: two paintings and two constructions

Joe Tilson is a young English painter (b. London 1928) whose work is beginning to attract attention. Formerly a carpenter and joiner, after serving with the R.A.F. he travelled extensively on the continent and studied at St. Martin's School of Art and at the Royal College of Art. He has won a number of prizes and other awards, including the Prix de Rome in 1955, the John Moores Prize in 1957 and the Calouste Gulbenkian Foundation Nomination Award in 1960. He has exhibited at the Beaux Arts Gallery, the Portal Gallery, the A.I.A. Gallery, and in Arts Council and British Council shows. The four examples of Tilson's work on this page are reproduced through the courtesy of the New London Gallery.

Below and on the facing page,

a selection of five paintings and sculptures from among 350 works of art acquired through gift or purchase by the Yale University Art Gallery during the past two years and exhibited at the Gallery this winter.



Matta Echaurren: La vie est touchée. 1957. Oil on canvas. 77 x 80 inches. (Gift of Mr. and Mrs. John A. Cook.)

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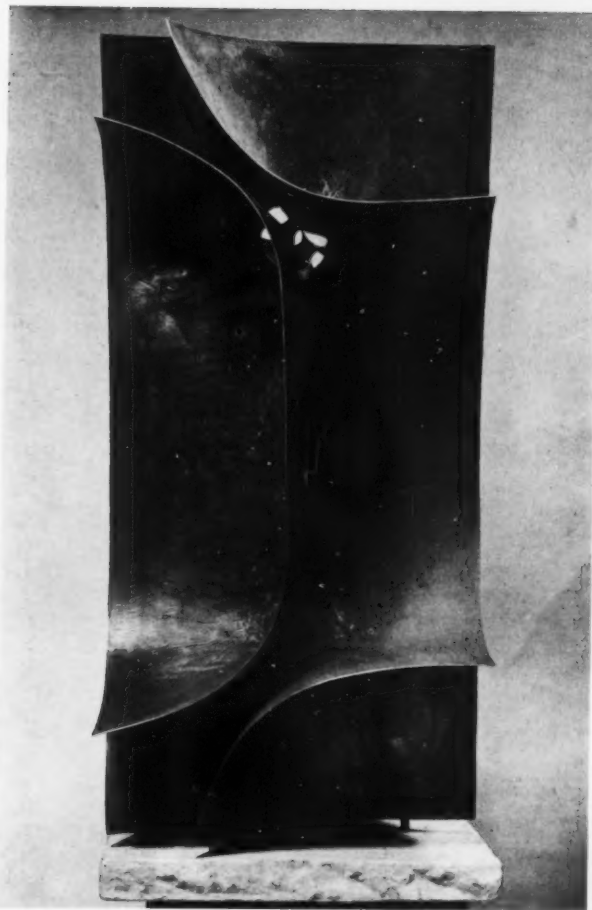
x 80 inches.



Maillol: Torso of a Young Woman. Ca. 1933. Bronze. 34 1/4 inches high with base. (Gift of A. Conger Goodyear.)



Kenzo Okada: Night Lake. 1959. Oil on canvas. 75 x 54 1/4 inches. (Gift of Mrs. Frederick W. Hillis.)



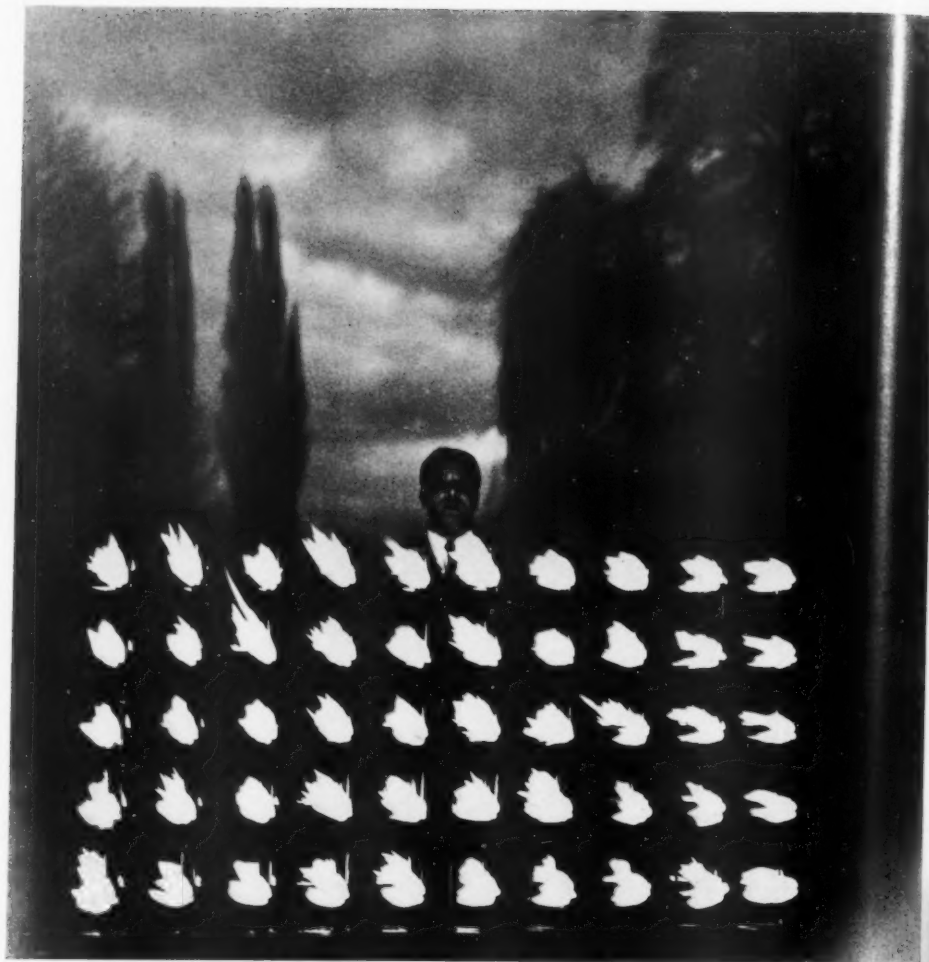
Robert Engman: Sculpture. 1959. Muntz metal. 47 1/4 inches high with base. (Yale University Purchase: Director's Fund.)



Braque: Le Poêle. 1944. Oil on canvas. 57 1/4 x 34 1/4 inches. (Gift of Paul Rosenberg & Company in Memory of Paul Rosenberg.)

Yves Klein

Dr. Paul Wember



Yves Klein "le monochrome". Feuerwand, mit Leuchtgas gespeist, im Garten des Krefelder Museums. (Wall of fire which functions on illuminating gas and in all weather. Installed in the gardens of the Haus Lange Museum, Krefeld.)

Die Arbeitsweise des Malers Yves Klein ist sehr still, sehr konzentriert, meditativ-explosiv. Seine Ausstellungen dagegen sind Demonstrationen. Das, was sich in ihm durch Intuition und Experiment angesammelt hat, wird dann, wenn er es den Mitmenschen mitteilt, eine Ueberraschung. Das Ungewohnte, das Unbekannte löst als das Neue Erstaunen aus, Ablehnung, Zögern und Bewunderung. Deswegen Demonstrationen. Dabei handelt es sich gar nicht um das Neue als Neues, sondern um ungewohnte Kombinationen der Ueberlegung. Es handelt sich gar nicht um Demonstrationen, sondern um die Mitteilung, um die optische Glaubhaftmachung spekulativer oder auch nur kühner Vorstellungen, die durch die sichtbare Form zum Spektakulum wird. Seine Ueberlegungen sind nicht in erster Linie logischer, sondern empfindungsmässiger Art. Er denkt weniger mit dem Verstand als mit dem Herzen. Es handelt sich um ein grosses Reich reiner Geistesphänomene, die auf den Menschen Bezug haben und in die der Maler Yves Klein den Menschen wieder hineinstellen möchte. Ihm ist das Herz wichtiger als der Verstand; die Seele wichtiger als die Technik. Für den perfekten Menschen der Gegenwart ist die Technik der Gott geworden. Dort ist die Einbruchsstelle seiner Bemühungen, hier sieht er seine Aufgabe, und zwar als Maler.

Dieser 1928 in Nizza geborene Sohn zweier Maler-Eltern nimmt in jeder Weise eine Sonderstellung innerhalb der Maler ein. Mit seinen Monochromen, mit seinen Auffassungen vom Immateriellen und von der Leere, mit seiner Anthropometrie und mit seiner Kosmogonie, mit seinen Urelementen und der Luftarchitektur erstrebt er nur eines: den reinen Zustand des menschlichen Geistes, der Seele; das, was er die unbekannte und verlorene Sensibilität nennt. Sehr schnell begreift er, dass er dieses Ziel nicht mit dem konventionellen Staffeleibild erreicht. So kommt es, dass all seine Darbietungen von seinem 18. Lebensjahr an, d. h. seit nun rund 15 Jahren, stets Aergernis erregen, für viele gefährlich im Bereich der Sensation liegen, jedenfalls Demonstrationen werden. 1946 entstehen die ersten monochromen Versuche. Dann folgen unmittelbar die Arbeiten mit Hand- und Fussabdrücken, sowie Pflanzenabdrücke.

Zwischen 1947 und 1950 entscheidet sich seine Richtung eindeutig zugunsten der Monochromie. In dieser Zeit entsteht in einem Keller in Nizza das erste monochrome blaue Fresko. Schon 1950 veranstaltet er anlässlich seines englischen Aufenthaltes eine monochrome Kundgebung in London und 1953 eine ähnliche Kundgebung in Tokio, beide Male lediglich eine Darbietung von Monochromen innerhalb von Freunden; in Tokio sind es die Judo-Anhänger und Kunstkritiker.

1955 folgt eine erste grosse monochrome Ausstellung, jedoch noch mit sehr vielen verschiedenen Farben. Die Beschauer gehen aber nicht auf das einzelne monochrome Werk ein, sondern heben die verschiedenen Farben gegeneinander ab, formieren sie zu einem Bild und kommen so durch Vergleiche wieder zu der gewohnten Vielfarbigkeit. Das gibt seinem Vorhaben den nötigen Mut zur radikal blauen Monochromie, die er kurz darauf auch in Mailand schon mit elf vollkommen gleichgetönten ultramarinblauen Bildern demonstriert. Alle Bilder waren gleich, im Tonwert, in der Proportion und in den Ausmassen, lediglich die Preise waren verschieden. Und wiederum stellte sich eine Ueberraschung bei den Betrachtern ein: Die Werke wirkten auf jeden Besucher unterschiedlich, so dass leidenschaftliche Kontroversen entstehen konnten. Dies ist auch bereits die Zeit, wo er vom Pinsel weggeht und zur Rolle übergeht, um der persönlichen Distanz willen. Durch die Mailänder Ausstellung schon in aller Oeffentlichkeit als der blaue Monochrome bekannt, geschieht dies noch stärker durch eine Doppelausstellung 1957 in Paris. Den Betrachtern, die guten Willens sind, wird immer klarer, dass es nicht auf die monochromen Tafeln ankommt, sondern auf das geistige Fluidum, das dadurch verbreitet wird; also auf etwas, was zwar durch die Bilder gegeben ist, aber in einem Bereich ausserhalb des Bildes existent ist. Erst dadurch kann man seinen nächsten Schritt verstehen, den Schritt zum immateriellen Bild, das er unmittelbar danach wirklich ausstellt. Das immaterielle Bild ist nicht etwa nur nichts. Vom Sinne des Tafelbildes her ist es das zweifelloso. Es sind Tafeln, die nicht vorhanden sind, es sind unsichtbare Tafeln. Gemeint ist aber die Atmosphäre eines Raumes,

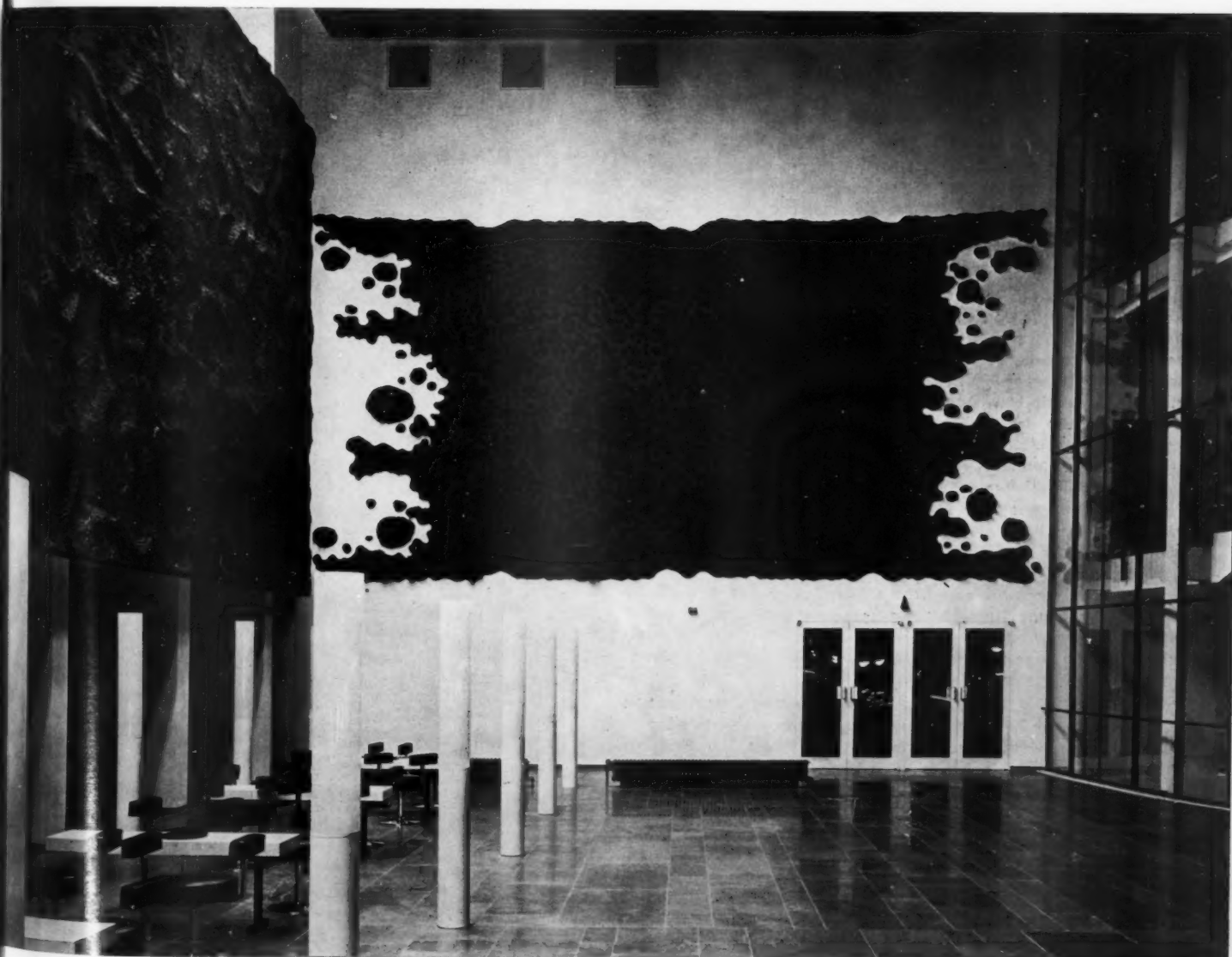
das Fluidum eines Raumes, das geistige Kraftzentrum eines Raumes, das er zu schaffen weiss. Dies erreicht er nicht etwa dadurch, dass ein Raum leergemacht wird, sondern durch eine sehr überlegte und mit viel Mühe erstrebte Spezialisierung und Aktualisierung eines Raumes, um das Unsichtbare eben dennoch durch Fühlbares wirksam werden zu lassen. Jedoch man hat nichts Greifbares in der Hand. Es handelt sich hier speziell um den Wert der Leere und allgemein wieder um die unbekannte Sensibilität. Eine grosse Ueberraschung, zweifellos auch für ihn selbst, innerhalb seines Suchens und Versuchens werden dann die monochromen Bilder mit den menschlichen Körperabdrücken. Er nimmt seine eigene Technik von vor mehr als zehn Jahren wieder auf, aber nicht mit Hand und Fuss, sondern radikal mit dem ganzen Körper. Das Spektakulum wird immer grösser. Der Böswillige hält dies für platten Naturalismus und deswegen aller Verachtung wert. In Wirklichkeit ist es eine genaue Verfolgung seines Zieles, das Immaterielle zu erreichen. Durch den monochromen Abdruck des Körpers abstrahiert er von allen rein körperlichen Eigenschaften der menschlichen Existenz und erreicht wesentlich nur diese selbst, das Geistige, sichtbar gemacht. Auf wieder überraschend neue Weise versucht er die Realisierung seines geistigen Anliegens durch atmosphärische Mittel in der Epoche der Kosmogonie. Regen und Wind, Kälte und Hitze, Blitze und Donner sollen auf unmittelbare und doch höchst gestalterische Weise ihren Ausdruck finden. Parallel zu den Versuchen mit den Naturscheinungen treten die Arbeiten mit den Naturelementen, besonders mit dem Naturschwamm, den er einzeln als Skulptur verwendet und in Mengen zu monochromen Reliefbildern.

Es darf weiter nicht wundernehmen, dass aus dieser Zielsetzung des Geistigen, aus der Verfolgung des Immateriellen der Plan der Luftarchitektur entsteht. Und aus der Arbeit mit den Naturelementen,



Frémissement. 153 x 199 cm. (Photo Louis Frédéric, Paris.)
Monogold, detail.

monochromes strukturiertes Reliefbild und monochromes Schwammrelief im Theater Gelsenkirchen. Architekt Werner Ruhnau. Blaue Monochromie 7 x 20 m. Naturschwammrelief 5 x 10 m. (Blue monochrome and sponge wall reliefs in the foyer of the Gelsenkirchen Theatre.) Photo Gregor Stühler, Bochum.





Monochrome Schwammskulptur: Lector I. K. B. Höhe 119 cm. (Monochrome sponge sculpture titled "Lecteur I. K. B.")

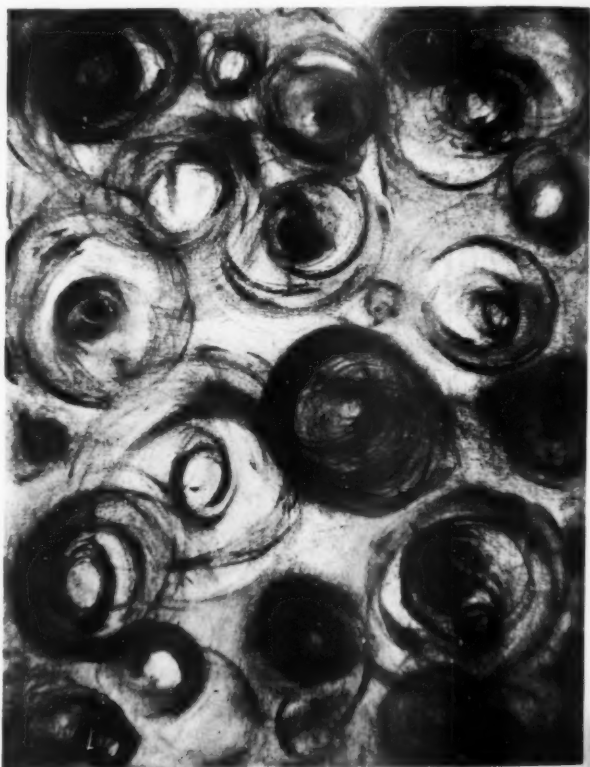
wie dem Schwamm, entsteht die Hinwendung zu den Versuchen mit den Grundelementen der Welt überhaupt, so dass sich die Versuche mit Feuer, Wasser und Luft zu dem Plan der Luftarchitektur organisch fügen. Aus der Luftarchitektur wiederum folgt ebenso konsequent die Idee der Klimatisierung architektonischer und ganzer geographischer Räume.

Zeitlich parallel zu all diesen Schritten läuft bei diesem hochsensiblen Künstler immer auch etwas anderes, eine andere Beschäftigung, die nicht ohne weiteres mit der Malerei oder der Kunst etwas zu tun hat, dennoch aber sein künstlerisches Schaffen aufs höchste beeindruckt und mit beeinflusst. Am Anfang seines monochromen Schaffens, als er gerade eine grosse Krise durchgemacht hat, steht auch die Beschäftigung mit dem Judo-Sport. Aber auch hier ist es so, dass er sich nicht damit beschäftigt, um von dem äusserst schwierigen und mutigen Spiel und Kampf als solchem beeindruckt zu sein, vielmehr ist ihm der Körperfall, auf den es beim Judo-Spiel wesentlich ankommt, Sinnbild geistiger Zucht und Disziplin. Spezielle Einwirkungen sind durch dieses Spiel in seiner späteren Epoche der Anthropometrie festzustellen. Es folgt eine Beschäftigung mit der Jazzmusik, aus der er dann die Idee der monotonen Sinfonie entwickelt. Seit mehr als zehn Jahren läuft der Gedanke der monotonen Sinfonie parallel seinen monochromen Tafelbildern. So wie eine Farbe durch ihre Intensität auf etwas hindeutet, was durch diese Farbe ausgedrückt wird, so soll der eine Ton oder eine Akkord, minutenlang von einem klangvollen Orchester angehalten, seinerseits ein bestimmtes Fluidum des Geistes auf den Hörer ausüben, das schliesslich gipfelt in der Stille, die nach Beendigung der Tonlage sekundenlang eintritt. Zweifellos eine Darbietungsweise mit sehr hohem Aussagegehalt. Paradoxiert eine Aussage mit den Mitteln der Musik, aber keine primär musikalische Aussage.

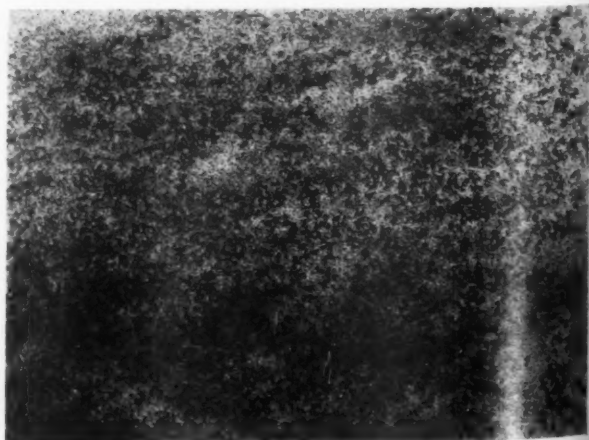
Vom Judo angeregt, beschäftigt er sich in unermüdlicher Arbeit an sich selbst mit den Versuchen, sich von der Schwere des Körpers zu befreien, um sich dadurch auch von der Schwere und Zähigkeit des Geistes zu befreien, durch den Freifall in den freien Raum. Seine Reisen durch Europa und Ostasien haben ihm viele Anregungen gegeben. Seine Arbeit in der Londoner Farbenfabrik beispielsweise brachte ihn in seinem Streben zur Monochromie sehr viel weiter, brachte ihn vor allem dazu, sich wissenschaftlich mit der Farbenlehre zu beschäftigen und anschliessend mit der Alchimie. Neben diesen Bemühungen läuft gleichzeitig ein intensives Studium über die Fragen des Theaters. Aber all diese Bemühungen

werden überstrahlt durch die ständige Beschäftigung mit den Elementen, mit dem Feuer, mit dem Wasser, mit der Luft und mit dem Gold, dem Rosa und dem Blau, einer Farbtrilogie, die sich im Laufe seiner langjährigen Bemühungen besonders als die ihm gemässe herausentwickelt hat.

Eine sehr planvolle Darbietung aller seiner Bemühungen und Absichten zur Erreichung des Immateriellen bietet zurzeit die Krefelder Ausstellung, weil mit nüchterner Distanz das Wichtigste aus seinen Versuchen zusammengestellt und herausgestellt werden konnte. Trotz dieses sachlichen Bemühens blieb auch hier der Charakter der Demonstration nicht aus. Der Charakter seiner Objekte ist ganz auf die Monochromie in Blau, Rosa und Gold abgestellt. Innerhalb dieser Gruppen kommen alle Beispiele der Entwicklungsphasen des Künstlers zum Ausdruck, wobei das Gold eine besondere Rolle spielt. Auch die Vorstellung der unsichtbaren Bilder ist in einem besonderen Raum heraufbeschworen. Erstmalig sind im Zusammenhang mit einer Ausstellung Feuerflammen-Modelle gezeigt worden, die beweisen, dass es sich bei seinen Ideen der Luftarchitektur und der Klimatisierung von geographischen Räumen nicht um Hirngespinnste, sondern um Projekte handelt, die nur der Verwirklichung mit Hilfe der Technik und kühner Ingenieure und mutiger Architekten und zielbewusster Auftraggeber bedürfen. Viele Zeichnungen veranschaulichen diese Absichten. In einer Anzahl französischer Architekten hat er diese Weggefährten bereits gefunden, in dem deutschen Architekten Werner Ruhnau den begeisterungsfähigen Experimentator und denjenigen Architekten, mit



Le vent du voyage. 93 x 74 cm. (Photo Jupp Winter, Cagnes-sur-Mer.)

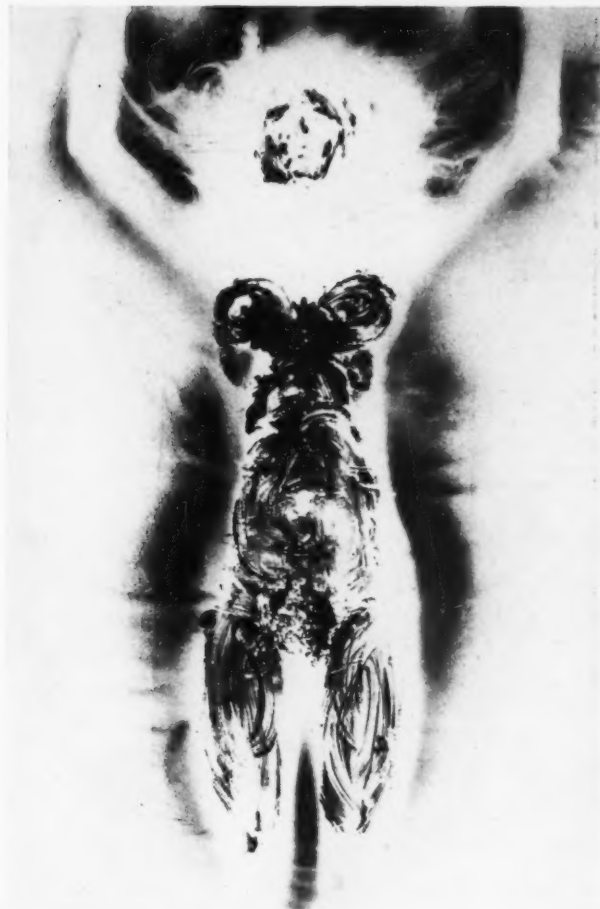


Cosmogonie de la pluie. 34 x 50 cm. (Photo Shunk-Kender, Paris.)



Anthropométrie III: Marlène et Hélène. 102 x 77 cm.
(Photo Shunk-Kender, Paris.)

dem er viele Pläne bereits entwickelt hat. Künstlerfreunde, wie Jean Tinguely und Norbert Kricke, gehen — auf ihre Weise ebenso entschieden wie Yves Klein — gemeinsam der Verwirklichung dieser Pläne entgegen. So wie ein Maler gemeinsam mit dem Architekten durch seine Planung, durch seine Mithilfe, praktisch durch seine Gegenwart einem Gebäude eine bestimmte Aussagekraft und damit ein bestimmtes Fluidum verleiht, so kann der Maler Yves Klein mit einem Architekten einem klimatisierten Platz, einer luftarchitektonischen Stadt, einer durch die genannten Anlagen erschlossenen klimatisierten geographischen Landschaft das bestimmte, vorwiegend geistige Gepräge geben. Immer wird es sich darum handeln, dass der Architekt das Nützliche schafft, der Maler

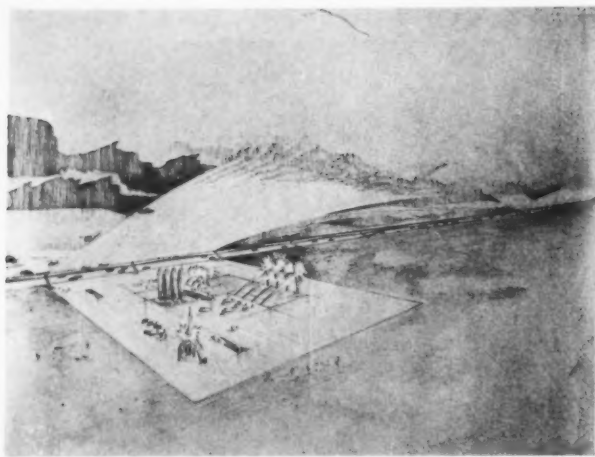


Suaire I. 142 x 90 cm. (Photo Shunk-Kender, Paris.)

das Poetische beisteuert, oder, wenn man es mit Yves Kleins Worten ausdrücken will: die reine malerische Sensibilität. Neben allen Entwicklungsstufen, die bisher genannt wurden, neben allen Einflussgruppen, die auf Yves Klein eingewirkt haben, neben den Sondergebieten der Beschäftigung, die schon genannt wurden, muß noch eine Persönlichkeit genannt werden, auf der Yves Klein besonders fusst, der Maler Delacroix. Von ihm leitet er den Begriff der reinen Seele ab ohne allzu menschliche Belastungen. Auf ihn führt er den Begriff der Freiheit zurück, der Freiheit in der Malerei, ohne Erklärung, ohne Darstellung. Durch ihn fühlt er sich auch beflügelt zu der gewissen Radikalität seiner Zielsetzung meint er, die Freiheit im Rohzustand durch seine Malerei zu vermitteln, die

Hiroshima II. 1960. 108 x 75 cm.





Luftarchitektur an der Autobahn in der Nähe eines Zentralflughafens. ("Air architecture" with fire-and-water fountains and colonnades on a highway in the vicinity of a central airport.) (Photo Shunk-Kender, Paris.)



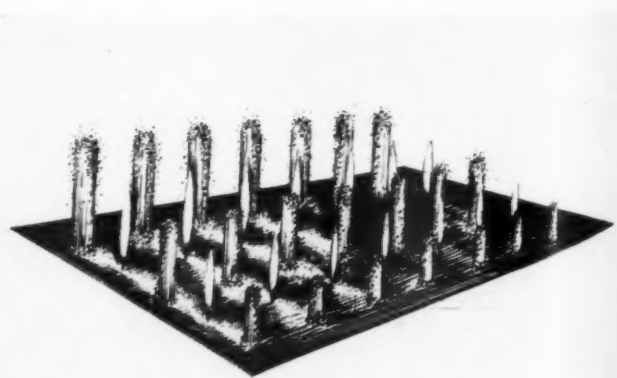
Blaue Gas-Feuer-Flamme vor dem Museum Haus Lange, Krefeld. Modell für eine Reihe von Feuerkolonnaden als architektonischer Bestandteil einer Feuerwand. (Blue gas flame in front of the Haus Lange Museum, Krefeld: model, or single element for a fire colonnade.) (Photo Bernward Wember, Krefeld.)

reinen Werte des Geistes und der Seele anschaulich zu machen. Auf Delacroix vor allem geht der Begriff zurück, der Yves Kleins ganzes Schaffen beherrscht, das Unerklärbare, das «Indéfinissable». Auf Delacroix führt er seine Auffassung zurück über die Linie und seine Auffassung über die Farbe. Aber in welcher kühnen und freier Auswirkung werden die Ideen dieses feinsinnigen Malers durch Yves Klein weitergetragen! Durch Delacroix' Auseinandersetzung mit der Qualität, durch Delacroix' ernsthafte Beschäftigung mit Chopin ist Yves Klein so mutig, die Kunst und die Malerei auf seine Weise in den Mittelpunkt des Lebens, in den Mittelpunkt der Arbeit, in den Mittelpunkt des Menschen zu stellen. Kunst, Wissenschaft, Leben sind für ihn eine Einheit. Wissenschaft ist keine Beschäftigung neben dem Leben, geschieden von der Kunst, sondern Wissenschaft und Leben sind die Kunst selbst. Kunst und Malerei sind nicht irgend etwas neben dem Menschen, neben den gewöhnlichen Beschäftigungen des Menschen als eine Art besonderer Inspiration, sondern eine Notwendigkeit für den Menschen. Die Verbindung dieser menschlichen Zustände nennt Delacroix das Indéfinissable. Das möchte Yves Klein als jene unaussprechliche poetische Kraft gedeutet wissen, die er mit all seinen Experimenten und Darbietungen zu erreichen sucht. Die Gefahr der reinen Spiritualität ist nicht so sehr gegeben, wie einige ernsthafte Leute meinen, denn

immer bedarf er der Sichtbarmachung seiner Sensibilität. Bei aller geistigen Zielsetzung bedient er sich doch immer einer materialisierten Sensibilität, selbst bei der Leere. Wohl ist sein Ziel jeweils ein rein geistiges und kein materielles. Bei der Leere soll der Mensch, auf den er diese Leere einwirken lässt, Besitzer dieser Leere werden. Der Besitz dieser Leere ist aber etwas sehr Ausgefülltes. Es ist die geistige Fülle, es ist das innere Leben, es ist das positive Ausgefülltsein mit dem Geist. Bei seinen monochromen Tafeln sind diese Farbflächen, so interessant und nuancenreich sie sein mögen, nicht das Eigentliche, sondern sie sind Vorstufen für etwas, was er erreichen möchte. Er möchte eine bestimmte Gegebenheit erreichen; eine Gegebenheit in Blau, in Rosa oder in Gold verwandeln. Hierbei gehen seine Überlegungen allerdings von dem reinen Wert des Blau im Sinne der Dimension der Tiefe bis zur höchsten theologischen Spekulation, sich sehr deutlich, wenn auch unbewusst, an mittelalterliche Auffassungen anlehnend, ja an Auffassungen über die Farben innerhalb der frühen Kulturen, besonders in Ägypten und Mesopotamien. In einem Vortrag an der Sorbonne in Paris sagte er, als er über das Blau sprach: «Der blaue Luftraum ist bald nichts mehr als die Dimension der Tiefe. Es gibt ein reines Jenseits ohne Fuss im Diesseits. Zunächst das Nichts, dann ein tiefes Nichts, dann zuletzt eine blaue Tiefe.» Von Paul Claudel ausgehend sagt er: «Das Blau ist das Unsichtbare, sichtbar werdend.»

Bemerkenswert ist die Beobachtung, dass Yves Klein bei allen Gefahren, die das Immaterielle haben kann, immer wieder zu ganz Realem zurückkehrt, reale Ausgangspunkte findet im Sinne des Elementaren. Eine solche Hinwendung zum Elementaren ist die Arbeit mit den Körperabdrücken. Aber was er bietet, sind dennoch keine menschlichen Körper, sondern ist die Übersetzung der menschlichen Existenz in das Geistige. Der monochrome Körperabdruck ist für ihn nur der Weg für die Befreiung des Körperlichen, um Herr der geistigen Kräfte zu werden, die im Menschen dominieren sollen. Das Mittel des Körperabdrucks ist ihm dabei der Stempel des Unmittelbaren. Ähnlich unmittelbar und gleichzeitig spirituell sind die Variationen innerhalb dieser Versuche, die Abdrücke mit den Bahrtüchern, die auf Erlebnisse beim Judo-Sport zurückgehen, wo der Fall des schweißbedeckten Körpers auf ein reines weisses Linnen ihm bereits die Idee zu diesen Arbeiten gab. So ist es auch mit den Licht-Schatten-Bildern menschlicher Körper, wozu ihn die menschlichen Schatten von Hiroshima inspirierten, die als das einzige Reale der atomisierten Menschen zurückgeblieben sind. So ist es mit den Naturelementen, wo er sich ganz elementarer Dinge bedient, Regen, Wind, Wasser oder den Schwamm als direktes Objekt verwendet. Die symbolhafte Deutung kann bei all diesen Dingen nicht weit genug gehen. Ein Schwamm ist rund und auf Grund seiner Eigenschaft stets vollgesogen, angefüllt. Indem er einen solchen Schwamm blau färbt, ist er in doppelter Weise durchtränkt und Sinnbild der kosmischen Sensibilität.

Seine Demonstration ist in Wirklichkeit Meditation, seine monotone Sinfonie Schweigen, die Anthropometrie feinste Sensibilität. Alles bei ihm ist Umwandlung des menschlichen Geistes, ist eine Befreiung des Menschen vom Körperlichen, was bei ihm gleichbedeutend ist mit Irdischem. Sensibilität ist Erhebung zum Geistigen. Das Indéfinissable ist das, was uns ausser uns sein lässt und mit dem Jenseitigen verbindet.



Yves Klein und die Architekten Claude Parent und Sargolgo, Paris. Gegenwart von Wasser und Feuer. 1960.

Yves Klein — le Monochrome

Dr. Paul Wember

Blue haut-relief. (Collection Philippe Dotremont. Currently on exhibit at the Kunstverein, Düsseldorf. Colour plates courtesy Galerie Rive Droite, Paris.)

Silent, concentrated and meditative-explosive: that is Yves Klein's way of painting. Exhibitions of his painting, however, are just the opposite. They are manifestations, and everything that he has discovered through intuition and experiment becomes a revelation to his fellow men.

The unaccustomed, the unknown always provokes astonishment, rejection, hesitation and admiration. Klein's work does not embrace new conceptions so much as reveal surprising combinations of ideas, and these are not demonstrations but communications, "optical statements" of a speculative or daring imagination which become, through their visible form, a spectacle. His conception is not so much logical as emotional, and he thinks with his soul rather than with his mind.

Yves Klein deals with the immense sphere of pure spiritual phenomena in relation to man. He wants to place man in this sphere. The heart is more important for him than the intellect, and the soul more than the technique. For the ideal man of our time, technique has become a god. It is here that Yves Klein endeavours as a painter to influence man.

Born in 1928 in Nice, the son of parents who were also painters, he soon evolved an exceptional mode of thought and action which he combined with an unusual technique.

In all of his works—his monochromes, his conceptions of the immaterial and of emptiness, his anthropometry and cosmogony, his

"original elements", and his "Air Architecture"—he strives for one thing: the pure state of the human spirit and soul. He also refers to this as "the unknown and lost zone of sensitivity".

Klein early realised that he could not attain his aim with conventional techniques and since his eighteenth year his works have caused offence, or have seemed to border dangerously on sensationalism. They became, in any case, manifestations.

His first monochrome experiments were undertaken in 1946. Then followed works with hand and foot prints as well as plant prints. Between 1947 and 1950 he decided unequivocally in favour of monochromes.

At that time he was painting his first monochrome blue fresco in a cave in Nice. By 1950 he had organised a monochrome display in London and in 1953 a similar one in Tokyo. On both occasions they were intimate exhibitions for friends only, or, in Tokyo, for judo fans and art critics.

Klein's first important monochrome exhibition took place in 1955. A variety of monochromes were displayed. Unfortunately, the visitors did not appraise each painting separately but associated the different colours with one another and mentally formed them into one painting. The result was they arrived at the usual polychrome painting. Aware of the tendency to mentally associate his paintings, Klein sought to circumvent it by displaying paintings in one colour only at an exhibition in Milan. Here eleven ultramarine

monochromes were exhibited. Though each painting was the same in colour, size, and proportion, the prices varied. The results were astonishing, for the paintings affected each visitor in a different manner and a vehement controversy arose.

For the sake of personal distance the painter changed from the brush to the roller during this period. As a result of the Milan exhibition he gained recognition as the "blue monochrome", and after two exhibitions in Paris in 1957 he became even more well-known.

Anyone who really tries to understand Klein's monochromes soon realises that the artist is striving to reveal a "spiritual fluid" which is their essence. In other words, he wants to suggest something through the painting which exists outside of the painting. Only now can one understand the next step, the step toward the "immaterial" picture which he exhibited shortly afterwards. The immaterial painting is not "nothing", though it is a painting which is invisible, which does not exist. He seeks to interpret the atmosphere, the "fluid", the spiritual centre of force of a room, which he alone knows how to evoke. He achieves this not only by making the room empty but by a high and hard-attained differentiation and actualisation of a room, in order to achieve a physically invisible "no-thing" which, mentally, is highly perceptible.

In this there is nothing concrete. Klein is dealing with the special value of the void and, more generally, with an unknown zone of sensitivity.

Klein, the painter, had a great revelation when he returned to the technique he had evolved ten years earlier with hand and foot prints. This time, however, he began making monochrome pictures of human body prints, using the whole body. The spectacle became bigger and bigger. The ill-disposed viewer took the results for flat naturalism and reacted with contempt. The truth is that this was a direct attempt to reach the immaterial. Through his monochrome prints of the body Klein abstracts the merely physical attributes of human existence and, fundamentally, reaches the essence itself. Thus the spiritual is made visible.

Yves Klein's spiritual aspirations were reached through atmospheric means during his "cosmogonic" period. Rain and wind, cold and heat, lightning and thunder were made to express themselves in a direct and productive way.

Parallel to the experiments with these natural elements are his experiments with such natural phenomena as sponges, which he uses singly as sculptures or in quantity for monochrome reliefs.

It is not surprising that the aim of showing the spiritual and immaterial should have led to the idea of an "Air Architecture". Just as the experiments with elements of nature such as the sponge led to experiments with the fundamental elements of the world, so the experiments with fire, water and air go organically with the idea of an "Air Architecture". One of the results of this architecture is the idea of climatizing architectural or even entire geographical areas.

Despite his preoccupation with painting, this highly sensitive creator also concerns himself with other fields which are totally divorced from painting but which influence him in his artistic work. At the beginning of his monochrome period, at a time of mental stress, Klein became interested in judo, not because he was impressed with the skill of the judo experts but because the fall of the body, essential in judo, is for him a symbol of spiritual discipline. Certain influences of this cult may be seen in the later period of "anthropometry".

A preoccupation with jazz followed, and here he developed, along with his monochrome paintings, the idea of a monotone symphony. Just as a colour, through its intensity, points to something that is expressed through pigment, a prolonged tone or chord played by an orchestra can create in the listener a certain fluidity of spirit which has its climax in the SILENCE which follows the tone. This is a compelling means of obtaining a powerful effect which, paradoxically, is a statement achieved through musical means that is not a musical statement alone.

Trips through Europe and East Asia have provided Klein with many new ideas. Work in a London paint factory pointed the way to monochromism and led also to a study of the science of colours and of alchemy. Parallel with these developments came an intensive study of dramatic problems. However, this has not been followed up as yet because of his continuous research into the elements of fire, water and air, and with the colours gold, pink and blue, a trilogy which he adopts more and more in the course of his continuing experiments.



Model for a flame wall capable of climatizing an outdoor area. The model was installed by the south side of the Museum Haus Lange in Krefeld during the recent Yves Klein exhibition. (Photo by Bernward Wember.)

The exhibition which has just taken place at the Museum of Krefeld was a planned presentation of all of Klein's intentions and efforts to reach the immaterial. His most important experiments were gathered together and displayed in a manner more palatable to the viewer than usual. In spite of objective efforts, however, a didactic character could not be entirely avoided. The show was largely dominated by the monochromes, in blue, pink and gold, with the painter's different phases of evolution revealed within these groups. Gold had the leading role, while the concept of invisible images was evoked in a special room.

For the first time Yves Klein's fire sculptures were executed, and these showed that his ideas for an "architecture of the air", and for climatizing geographical areas, do not exist only in an unbridled imagination but are projects which can be realised, with the help of technicians, courageous engineers, audacious architects and purposeful patrons. Klein's drawings illustrate these conceptions. He has already found like-minded companions among certain French architects, and above all in the German architect, Werner Ruhnau, an enthusiastic experimenter with many of his ideas. Artist friends like Jean Tinguely and Norbert Kricke have taken steps in their own way towards the realisation of some of his ideas.

Just as a painter may inspire an architect to achieve a certain fluidity in his building, Yves Klein is able to supply certain spiritual characteristics for a climatized space, an "Air Architecture Town", or for an entire climatized geographical area. The architect develops something useful and the painter adds the poetic fluid; "the pure sensibility" as Klein would say.

Delacroix had a special influence on Yves Klein. From him he adopted the notion of the pure soul, as well as the notion of freedom in painting—a freedom unencumbered with the necessity of providing explanations. From Delacroix, too, comes the impetus for his radical attempt to procure freedom in its raw state through

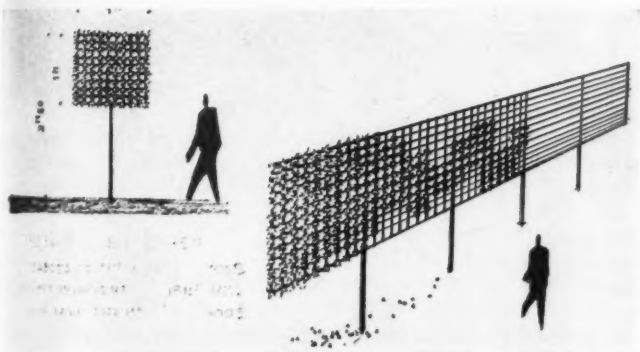
painting and to make the pure value of the spirit and soul visible. Above all he acquired the notion (all-important to an understanding of his work) of the "indéfinissable", the undefinable. His conception of line and colour can also be traced back to Delacroix. But Klein carries out the ideas of Delacroix with great boldness and freedom.

Art and science form a unity for Yves Klein. Science is not divorced from his life or separated from his art—indeed science and life themselves are the art. Art, painting, is a vital necessity for this man. And it is the connection of these human conditions that is called the undefinable by Delacroix. Klein interprets this as an inexpressible poetic force which he strives to attain through his experiments and manifestations. The danger of mere spirituality is not so great as people think, even though a painter may be obliged to exhibit his spiritual sensitivity. For though his aims are spiritual, he must always rely upon a materialised sensitivity, even when representing the void!

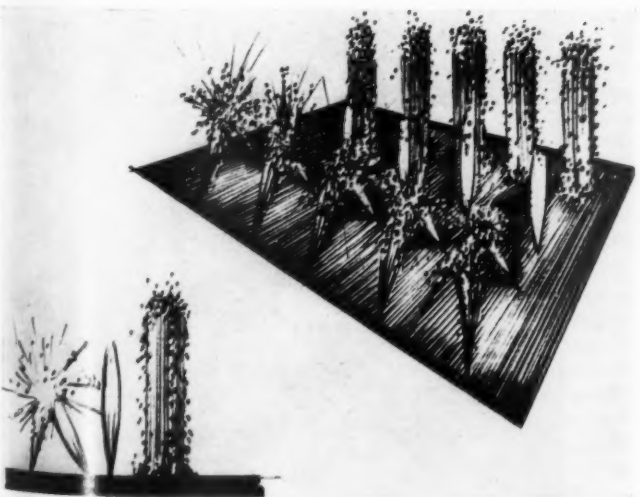
With the void, the man who experiences the effect of the vacuum becomes the possessor of the Empty. The possession of this Empty means something filling. It is an interior spiritual satisfaction, an interior life. It is the positive filled with the spirit.

The surfaces of Klein's monochrome paintings are covered with colour, and rich in nuances; nevertheless they are not the essential but only preliminary steps toward the goal he wants to achieve, which is to change a certain statement in blue into a statement in pink or gold. And here his research is no longer concerned with the merely optical values of blue (in the sense of dimension and depth) but with high theological speculations. Here he unconsciously approaches mediaeval conceptions and conceptions of colour propounded by ancient cultures such as Egypt and Mesopotamia.

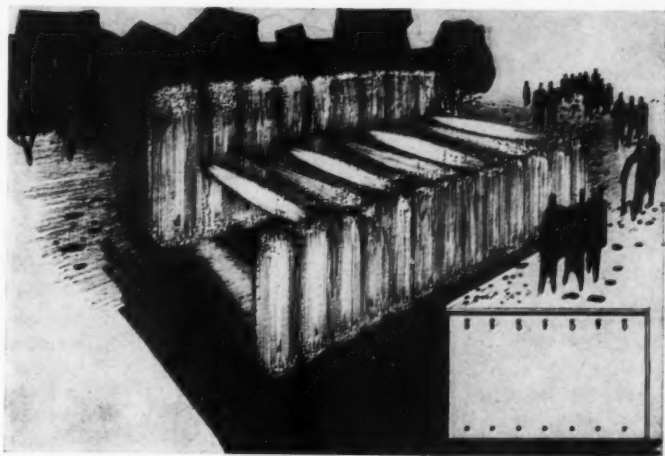
Explaining his ideas concerning blue in a speech delivered at the Sorbonne, Klein once said, "Blue space will soon be nothing more than the dimension of depth. There is a spiritual world unconnected with our secular world. At first comes NOTHING, then a deep nothing, then a blue depth." And once, referring to Paul Claudel, he said, "The blue is the invisible becoming the visible."



Fire panel and wall operating on illuminating gas. Executed in 1957 and 1959.



Celebration of fire and water. (Yves Klein, Claude Parent and Sargologo, Paris 1960.)



Parallel water colonnades with horizontal jets of fire connecting them. (Yves Klein, Claude Parent, Sargologo, Paris 1959.)

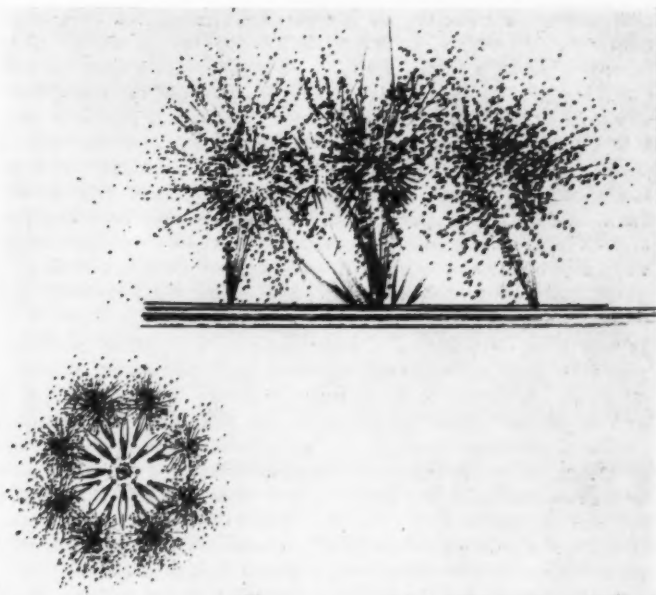
It is important to note that in the face of all the dangers inherent in the conception of the immaterial, Yves Klein always returns to "real facts". He finds realistic starting points essential. His return to body imprints is a return to the fundamental. What he expounds, however, is not the human body but a translation of human existence into the spiritual. The monochrome body print is only a means to release the spiritual forces which dominate man. The idiom of the body print bears for him in that respect the stamp of the immediate and immanent. Immediate in a similar way, and spiritual at the same time, are a series of experiments with bed-sheets which go back to an experience in judo where the fall of a sweaty body on a clean white cloth inspired him.

Klein adopts the same symbolic attitude towards the elements of nature. He uses such things as rain, wind, water or the sponge as direct objects. In the symbolic explanation of these elements he himself never feels he has gone far enough.

A sponge is round, and according to its nature always soaked with water. When Klein dyes a sponge with blue paint it is impregnated in a double way and therewith becomes for him a symbol of cosmic sensibility.

Klein's manifestations are in reality meditations. His monotone symphony is SILENCE. His anthropometry is pure sensibility. The transformation of the human spirit is the essential for him. The liberation of man from his own body is exaltation to the spiritual. The "undefinable" is what we can become outside of ourselves—that "undefinable zone of sensitivity" that connects us with another world.

[Any questions?—Editor.]



Interpenetrating fire and water fountains. (Yves Klein, Claude Parent, Sargologo, Paris 1960.)

A propos et autour de Comparaisons

Françoise Choay

L'avant-garde a sans doute existé depuis que l'art occidental a dépouillé l'anonymat. Mais le concept d'avant-garde est d'introduction récente, et s'il eut à ses origines, dans le temps de l'impressionnisme et du post-impressionnisme un usage polémique salutaire, il sert aujourd'hui à justifier les modes et à magnifier les chapelles. C'est pourquoi je trouve stimulant et salutaire le salon «Comparaisons» qui renverse nos habitudes mentales, et groupe toutes les tendances de la peinture pratiquée en France. Dans ce lieu d'antithèses on rencontre à la fois l'académique Yves Brayer et le scandaleux Tinguely, et loin de l'univers feutré des «groupes» (dont les structures sont d'ailleurs préservées, puisque l'exposition se présente comme une succession de salles spécialisées par tendances) on accède à une image réelle de la peinture hic et nunc: réalité rugueuse certes, mais significative. Car si une importante fraction du public français s'engoue aujourd'hui du misérabilisme, ce phénomène auquel on peut refuser certaines qualités esthétiques n'en possède pas moins un sens. En outre il me semble que l'avant-garde réelle ou imaginaire gagne à être éclairée par ce à quoi elle s'oppose et qu'elle nie: ainsi rétablit-on les justes distances et en arrive-t-on à poser les vrais problèmes.

Une fois encore on aperçoit la fallacité de l'opposition figuration-non-figuration. Des révolutions successives, l'introduction d'une nouvelle manière de peindre n'ont pas pour autant supprimé le problème de l'objet dont la crise demeure latente, jamais positivement résolue. Il y a actuellement autant de malaise parmi les bons artisans du réalisme que parmi ceux qui ont promu «l'abstractionnisme» de l'école de Paris. Prenons quelques exemples. Dans le premier groupe nous avons pu admirer à Comparaisons deux excellents peintres, Jansen et Luc Simon. En dépit de leurs qualités techniques (classiques), ils doivent l'un et l'autre justifier l'objet de leur peinture et c'est par ce biais presque littéraire qu'ils nous touchent. Jansen s'est attaché à l'exploration d'un monde misérable et souffrant qui intéresse la sensibilité contemporaine; Luc Simon qui fut pourtant le disciple de Francis Gruber, a renoncé à cette voie, pour chercher la vérité aux sources du Romantisme allemand et parmi les valeurs dont sa petite toile aux verts et jaunes vénéneux est fort évocatrice. Chez l'un et l'autre peintre la toile tient par ses références extérieures, l'objet n'est pas en soi assez solide pour s'imposer. A l'autre pôle, les abstraitivistes d'hier ressentent la perte de l'objet et le vide de leur peinture. Le symbole de ce malaise se trouve à la Galerie de France qui expose les toiles exécutées en 1960 par Gillet. On y retrouve la palette nuancée et les belles matières de cet artiste qui sait si bien manier les blancs, les gris et les bruns. Mais il a décidément abandonné sa manière stahlienne et l'orthogonisme pour des compositions tourbillonnantes qui perdent le caractère de jeu formel et tendent à s'organiser autour d'un thème, sommairement lisible, paysage ou portrait. Dans le même sens, à «Comparaisons», Baron-Renouard introduit les reminiscences très parlantes d'un récent voyage au Japon, dans une toile moins bien venue que celles exposées il y a deux mois à la Galerie de Poche, mais attachante par sa problématique. Il paraît clair que dans un proche avenir nombre de peintres de cette tendance reviendront à la figuration objective, selon le cheminement accompli déjà par certains expressionnistes abstraits des États-Unis. Et comme ceux-ci, ils subiront la question du contenu et de la signification qu'ils avaient esquivée, non dans la brutalité du geste, mais dans l'habileté de l'agencement qui se voulait pur plaisir de l'œil.

La vérité de la peinture actuelle est-elle à chercher dans une approche sinon accordée aux données de la perception éduquée, du moins «concrète» et où la «non-figuration» ne se borne pas à être un jeu de l'esprit? Le problème que nous soulevons n'est pas simple puisqu'aussi bien un des plus beaux tableaux de «Comparaisons» et le très figuratif «Thomas Moore» de Dado. C'est pour ce peintre une toile plus littéraire qu'à l'accoutumée; mais la figure rongée de l'utopiste, les maisons inachevées de sa cité idéale, sont une clé pour déchiffrer l'œuvre entière de ce jeune artiste où personnages foetaux et monstres divers qu'une technique minutieuse fait apparaître émiettés ou mangés par une sorte de lèpre, sont les héros obsédants de l'avortement universel. Ce n'est pas la référence à un donné historique et social qui nous atteint ici,



Gillet: Peinture. 1960. 117 x 81 cm. (Galerie de France, Paris.)



Baron-Renouard: Asahi. 195 x 97 cm.

comme chez d'autres peintres figuratifs, mais la qualité universelle de l'obsession la plus intime et particulière, et l'on peut penser d'ailleurs que cette forme de peinture, a-historique, sans être naïve pour autant, représente aujourd'hui un type de solution marginale, mais possible, au problème de la peinture.



Peverelli: L'Écran No. 2. 130 x 97 cm.

«Comparaisons» est également un baromètre de la mode en peinture: ses fluctuations se lisent au gré des salles, dont certaines spécifications étonnent. Ainsi pourrait-on être surpris de l'importance accordée aux naïfs, dont l'accrochage est pourtant assez faible. Mais il s'agit là d'un intérêt actuel chez le public qui attendait la parution de l'ouvrage de B. Merin aux Éditions Delpire et la Rétrospective du Douanier Rousseau à la Galerie Charpentier. En ce qui concerne cette dernière, les visiteurs seront déçus: à l'exception de deux ou trois toiles, les œuvres majeures manquent, certains tableaux sont d'une médiocrité inquiétante et surtout la présentation est complètement anarchique. Le mystère du Douanier reste entier. Certaines petites toiles nous confirment cependant dans la nécessité d'interpréter avec beaucoup de précautions cette théorique naïveté qui parraine tant d'entreprises contemporaines. Celles-ci posent à rebours les problèmes de Dubuffet, et nous permettent d'opposer vision volontairement ingénue et vision volontairement puérile. On s'étonne chez tous ces naïfs de leur absence d'imagination (qui aux yeux du public tient lieu de fraîcheur): ce sont presque partout mêmes thèmes bucoliques, mêmes personnages de bois et scènes stéréotypées. Seules, à «Comparaisons» les toiles de Dominique Lagru montrent avec leurs vagues en forme de palmes et leurs ciels plissés comme des rochers, la qualité métaphorique que peut atteindre l'art difficile de la naïveté.

Parmi les autres groupes représentés à ce salon, il faut noter l'éclipse relative de la peinture informelle lyrique, et l'éclipse plus complète de l'abstraction géométrique. Le surréalisme, plus ou moins abstrait, demeure bien vivant et fait l'objet d'une des meilleures salles de l'exposition. On y découvre des œuvres appartenant à des registres très divers: telles une des plus belles constructions de Peverelli à la fois rationnelle, précise et évanescence; un oniroscopie de Yolande Fièvre au travers lequel le visiteur n'est malheureusement pas autorisé à faire circuler le sable qui lui donne son caractère insolite d'objet «vivant»; un sensible paysage d'une nouvelle venue, Czitron.



Jean Leppien: Peinture. (Galerie La Roue, Paris.)

Mais la mode est aux recherches de matières, à un art ambigu qui joue avec le relief et la troisième dimension, se plaît à faire surgir un univers de signes et de traces, et s'aventure souvent aux frontières du néo-dadaïsme. Il serait lassant de dénombrer ici les démarcations (parfois synthétiquement réunies en une toile) de Dubuffet, Tapiès, Burri. Devant les Sudre, Favory, Hadgkinson, Sheridan, Mill etc. on évoque avec nostalgie certaines aventures antithétiques poursuivies solitairement, hors des sentiers de la mode. Je pense par exemple à une très belle toile de Geer Van Velde, dans laquelle la rigueur géométrique de la construction est équilibrée par la disposition subtile et nuancée de la couleur; je pense aussi à la petite exposition de Jean Leppien à la Galerie La Roue, où l'on peut admirer la sensibilité avec laquelle cet ancien élève de Klee et de Kandinsky, sait marier l'aquarelle et le monotype et construire dans un petit format les compositions de sa géométrie poétique. Pourtant la défiance de la mode ne doit pas nous faire méconnaître les recherches authentiques et originales qui se poursuivent dans le secteur que nous évoquons plus haut. Une fois encore, à ce salon, Zoltan Kemeny s'affirme comme l'un des maîtres de cet art qui s'est approprié de nouveaux matériaux et une nouvelle dimension. Une fois de plus il surprend, inquiète et force à l'interrogation par le moyen d'un relief composé en l'occurrence de petits tubes de cuivre aux couleurs altérées par une action chimique et disposés en un ensemble dont l'ordre est secret et multiple. À côté de Kemeny, beaucoup moins maître de sa technique, beaucoup moins sûr de sa direction, il faut cependant citer Tumarkin. Ce jeune artiste est représenté par un triptyque de bois caractéristique de ses recherches: il est enduit d'une peinture qui évoque le bronze, parsemé de clous, grillages, morceaux de ferraille, labouré de signes et même de symboles. Il y a là certaines réminiscences, mais aussi une passion qui, par l'usage simultané de moyens empruntés à des domaines divers (expressionnisme compris) permettra peut-être à ce peintre d'importantes découvertes au cours des prochaines années.

Il ne faudrait pas terminer cette revue rapide sans citer la pléiade des néo-dadaïstes qui sont particulièrement à l'ordre du jour. Ils se présentent sous plusieurs catégories. Mentionnons tout d'abord les lacérateurs d'affiches qui s'étaient manifestés à la première Biennale de Paris et qui reviennent en force accrue: Dufrène, Rotella, Villeglé qui à l'encontre des autres choisit des tons violents. Dans leur groupe de «Comparaisons» il faut citer également Vostell, qui lacère ses propres collages, les brûle, les éventre et les orne



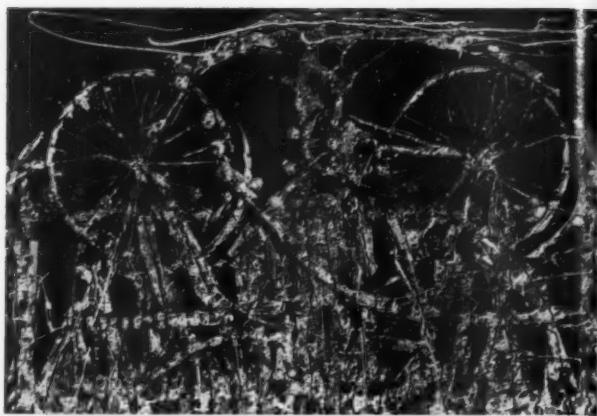
Tumarkin: Triptyque. 1959/60. 195 x 195 cm. (Collection Galerie St-Germain, Paris.)



Villeglé: Affiches lacérées. 1960.



Gérard Deschamps: Les aventures de Télémaque. 130 x 143 cm.

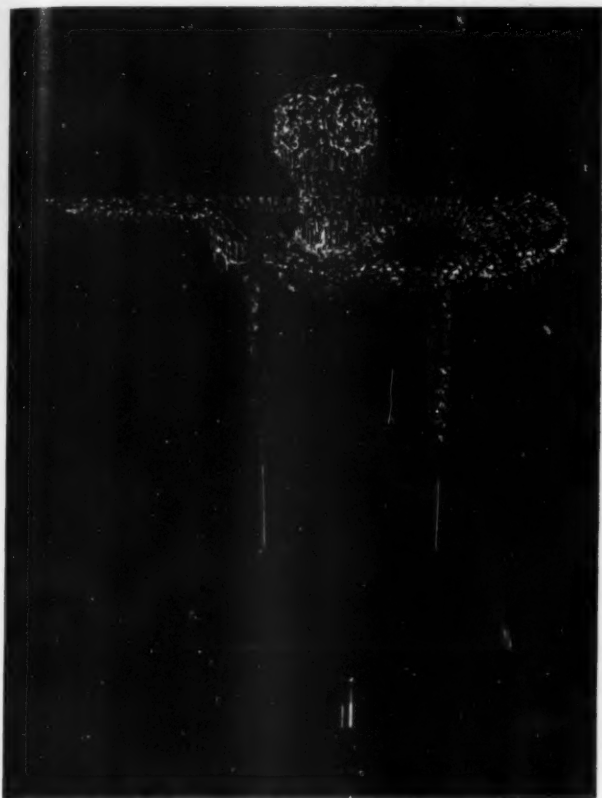


Goetzee: Celestial Bicycle. 1960. 120F. (Galerie Stadler, Paris.)

de graffitis auxquels une longue étude photographique des murs l'a familiarisé comme nous l'apprend la petite exposition de la Galerie Le Soleil dans la Tête. Une autre catégorie de néo-dadaïstes comprend les utilisateurs de déchets. Les uns jouent sur l'érotisme, tel Deschamps qui assemble à l'intérieur d'un vaste panneau un ensemble touffu de vieux soutiens-gorges, gaines, bas et ceintures de tous ordres; d'autres tablent sur le misérabilisme, tel Spoerl qui colle sur une plaque de bois un siège délabré et une table à laquelle sont fixés les reliefs déprimants d'un repas scmmaire, boîte de nescafé, verre sale, coquille d'œuf etc.; d'autres enfin jouent sur la cocasserie d'un assemblage aux termes contradictoires, et ici le meilleur exemple se trouverait non plus à «Comparaisons», mais à la Galerie Stadler, où dans des toiles très travaillées, et parmi une parodie du plus pur style informel, Goetzee a introduit pompeusement des morceaux ou même un squelette entier de bicyclette; enfin on atteint l'absurde sordide, avec la machine aux fourrures et aux boîtes de conserves que Tinguely a su animer d'un mouvement et d'un bruit réellement comiques. Ces exercices et bien d'autres, moins réussis, sont considérés comme d'avant-garde. Je rejoins ici mes considérations du début et me refuse à galvauder les mots. Il ne s'agit pas ici d'avant-gardisme, mais d'une position assez confortable, puisque ces manifestations, issues des vrais scandales de 1915 et des années suivantes ne choquent plus sérieusement personne aujourd'hui. Il faut y voir la manifestation d'une certaine inquiétude, le refus d'adopter des positions sclérosantes, un doute, mais aussi une grande part d'ironie dissolvante et le triomphe du bon goût: tout cela est mille fois trop bien fait (soutiens-gorges «Télémaque» et machine «n'importe quoi» compris), trop complaisamment intelligent et trop conscient pour posséder effectivement une force révolutionnaire, ou même un ferment anarchique. Pour moi, Tinguely c'est un peu le Robbe-Grillet de la sculpture (?).

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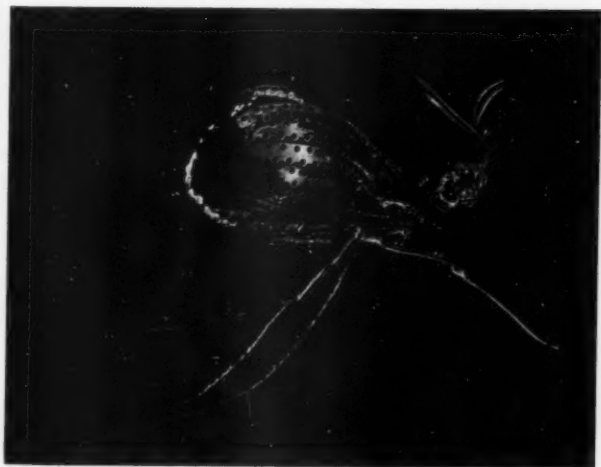
Dans l'ensemble la contribution de «Comparaisons» à la sculpture était assez insignifiante (il est juste néanmoins de citer la très belle mais petite pièce de Guino). En revanche, le Centre culturel américain de la rue du Dragon nous a révélé une jeune artiste qui paraît avoir des qualités exceptionnelles: Caroline Lee est née en 1932 à Chicago. Elle a obtenu son diplôme de Bachelor of Fine Arts de l'Art Institute de Chicago et reçu en 1958 une bourse Fulbright pour étudier la peinture à Paris. Depuis trois ans elle y travaille essentiellement la sculpture et les techniques de soudure. Les œuvres qui nous sont présentées aujourd'hui partent presque toujours d'une figuration plus ou moins schématique. Il s'agit d'oiseaux, de personnages humains, d'insectes à propos desquels la mémoire opère automatiquement certains rapprochements. (Les insectes notamment évoquent ceux de Germaine Richier.) Et cependant cette première exposition individuelle revêt un caractère personnel. Ce n'est pas seulement parce qu'elle traduit une véritable passion d'expérimenter parmi la ferraille, mais parce qu'elle montre une remarquable intelligence de l'objet qui est vu en permanence sous plusieurs aspects. Chaque sculpture devient ainsi polymorphe et revêt un caractère d'instabilité qui stimule le spectateur. On admirera par exemple l'utilisation d'une chaîne de bicyclette dans le corps du «moustique». Mais à l'encontre de ce qui se passe dans le cas d'artistes comme Stankiewicz, il ne s'agit pas là d'humour, mais d'une adéquation réelle des éléments de ferraille choisis avec l'image visée. Caroline Lee aime la ferraille et elle semble capable de la structurer de façon nouvelle. Certes elle



Caroline Lee: Sculpture. (Centre culturel américain.)



Jochems: Aquarelle. (Galerie Fürstenberg, Paris.)



Caroline Lee: Sculpture. (Centre culturel américain.)

n'a pas encore créé l'univers cohérent qui est le privilège de la maturité, et elle reconnaît elle-même que ses œuvres lui sont généralement inspirées par des problèmes techniques: ainsi l'homme en vis, où l'on admire que les vis aient fini par prendre un aspect madréporique, est né de la volonté de constituer «un grand morceau de plein» à partir de la soudure de petits éléments.

Néanmoins la jeune artiste affirme déjà un style original par l'intégration du mouvement dans ses sculptures: celles-ci jouent sur les équilibres instables, accordent une grande importance à la relation de l'objet et de son support presque toujours fragile et toujours indissociable. Et je crois que cette mouvance est accordée à la polyvalence dont Caroline Lee charge au départ ses sculptures.

* * *

N.B. Autre illustration du problème de l'objet dans la peinture actuelle, l'exposition Jochems à la Galerie Fürstenberg: le lien n'apparaît pas entre des paysages expressionnistes semi-abstraites, des dessins grotesques très linéaires et des aquarelles aux couleurs fondues et subtiles qui prêtent au jeu de l'interprétation.



Marcelle Brunswig: L'Entrée du jardin. Watercolour. 1960. (Marcelle Brunswig's recent oil paintings and watercolours are currently on view at the Galerie René Drouet, Paris, in an exhibition presented by Waldemar George.)

AUCTIONS

PARKE-BERNET, New York

Oriental Art belonging to Patrick Corso, Antonin Raymond, James Arthur Ewing, a.o. January 5, 1961.

Pair Three-Colour Statuettes of Fu Lions. K'ang Hsi. Heights 12 1/2 and 13 inches. \$2200

Fei-Ts'ui Jade Necklace. With case. \$4500
Imperial carved White Jade Group. Tao Kuang. Height 7 1/4 inches. \$2000

Carved Fei-Ts'ui and Lavender Jade Covered Vase. With loosering handles. Height 10 3/4 inches. \$4000

Modern Paintings, Drawings and Sculpture, belonging to the estate of the Late Barbara Church, a.o. January 25, 1961.

PAUL KLEE: Composition with Birds. Ink and watercolour. Signed. 10 1/2 x 6 3/4 inches. \$9000

PAUL KLEE: Befestigte Dünen (Fortified Dunes). Watercolour. Signed and dated 1923. 9 1/4 x 12 inches. \$5500

PAUL KLEE: Ueberschwemmung im L (Flood in L). Watercolour and ink. Signed and dated 1925. 8 3/4 x 13 1/4 inches. \$4250

RENOIR: Gabrielle et Jean. Charcoal. 22 x 17 1/4 inches. Ca. 1901. \$4000

DEGAS: Ballet Dancer in Position. About 1890-92. Black crayon heightened with white on pale green paper. 15 1/2 x 13 1/2 inches. \$5500

CÉZANNE: Panier de Fruits. About 1895-1900. Pencil and watercolour. 12 x 18 1/2 in. \$16,000

PICASSO: Courses de Taureaux. 1899. Signed. Watercolour. 10 1/2 x 8 1/2 inches. \$16,000

G. BRAQUE: Cleval. Bronze. 1939. Height 7 1/4 inches. \$19,000

RENOIR: Le Forgeron (Le Feu). Bronze. Signed. Height 11 inches. \$4250

RENOIR: La Laveuse (L'eau). Bronze. Signed. Height 11 inches. \$4250

JACOB EPSTEIN: Chaim Weizmann. Bronze. Height 18 inches. \$4000

JACQUES LIPCHITZ: Joy of Orpheus. Bronze. 1945. Height 18 3/4 inches. \$4250

MARIE LAURENCIN: Trois Jeunes Filles. Signed and dated 1935. 18 x 15 inches. \$4000

VLAMINCK: Village and Pond. Signed. 13 x 16 inches. \$6250

ROUAULT: Au Bord d'un Canal. Signed and dated 1930. Gouache. 13 x 14 1/4 inches. \$6000

LYONEL FEININGER: Rue St. Jacques, Paris. Signed and dated 1943. 19 x 16 inches. \$7000

G. BRAQUE: Fruits and Jug. Signed. Pastel. 18 x 23 3/4 inches. \$7000

PAUL KLEE: Hall C. Signed and dated 1929. On board. 7 1/4 x 17 1/2 inches. \$25,000

VLAMINCK: Nature Morte: Livres et Chandelie. Signed. 21 1/2 x 29 inches. \$8500

PAUL KLEE: Mordbrenner (The Holocaust Maker). Tempera on paper. Signed and dated 1930. 13 x 18 1/4 inches. \$11,500

PAUL KLEE: Wie ein verwilderter Garten (Like an overgrown garden). Signed and dated 1932. Gouache. 12 3/4 x 18 3/4 inches. \$9500

G. BRAQUE: Bougeoir et Verre. 1910. 12 1/4 x 9 3/4 inches. \$16,500

VLAMINCK: Église en Bretagne. About 1925. Signed. 23 3/4 x 28 3/4 inches. \$10,000

LÉGER: Paysage à l'Arbre Bleu. Signed and dated '37. 36 x 25 1/2 inches. \$10,000

PASCIN: Portrait de Simone Luce. About 1924. Signed. 32 x 25 3/4 inches. \$13,500

JEAN BAPTISTE ARMAND GUILLAUMIN: Rochers sur Mer. About 1893. 23 1/4 x 28 3/4 in. \$4500

MARY CASSATT: Femme et Enfant. Pastel. 29 1/2 x 24 1/2 inches. \$30,000

DIEGO RIVERA: Rivera's Daughter and Indian Nurse. Signed and dated. 24 1/4 x 28 1/4 inches. \$6250

JEAN BAPTISTE ARMAND GUILLAUMIN: Au Bord de la Seine. Pastel. 31 3/4 x 43 1/2 inches. \$5000

RAOUL DUFY: Vue de Venise. Signed and dated 1938. Gouache and watercolour. 19 x 24 1/2 inches. \$5750

UTRILLO: Église d'Ambérieux-en-Dombes (Ain). Signed and dated 1928. 19 1/2 x 24 in. \$5500

MARCEL GROMAIRE: La Marchande de Fruits. 1953. 31 3/4 x 39 1/4 inches. \$11,250

UTRILLO: Rue de Crimée, Paris. About 1910. Signed. 28 3/4 x 39 1/2 inches. \$52,000

LÉGER: Fleurs. Signed and dated '32. 35 1/2 x 25 3/4 inches. \$8500

PICASSO: Fernande. 1909. Signed. 24 x 16 3/4 inches. \$75,000

JUAN GRIS: Nature Morte à la Guitare. Mixed media on paper, mounted on board. 25 1/2 x 18 inches. \$21,000

NICOLAS DE STAEL: Abstraction. Signed and dated 1943. 23 3/4 x 32 inches. \$12,500

PAUL KLEE: The Yellow hat. Signed. Gouache on paper, mounted on board. 19 3/4 x 13 3/4 inches. \$12,000

ANDRÉ MASSON: La Pythie-XLIII. 1943. Signed. 51 1/4 x 41 3/4 inches. \$7750

French Furniture and Decorative Objects, from various New York Private Collectors, including Dr. Gabriel Sonnino. January 28, 1961.

Pair Meissen Porcelain Statuettes of River Gods. Mounted in bronze doré. Ca. 1755. Height 7 inches. \$3000

Pair Régence carved and gilded Tabourets in 17th Century Barberini silk Needlepoint. \$1110

Louis XV carved and gilded suite covered in Aubusson tapestry consisting of six chairs and a canapé. French 14th Century. \$5500

Tabriz silk Garden Carpet. 18 feet 4 inches x 12 feet 10 inches. \$6750

Georgian Furniture, Silver, Paintings, Rugs, belonging to Mrs. Samuel A. Peck and Mrs. Anderson Fowler a.o. Owners. January 20 and 21, 1961.

Aubusson Carpet. Louis XVI Style. 15 feet 9 inches x 12 feet 1 inch. \$3300

Pair George III wrought silver Candelabra. Wm. Holmes, London, 1794. Height 19 inches. \$1300

George III silver oval Tea Tray. Thos. Robins (?), London, 1791. Length 27 inches. \$1150

JOHN F. HERRING, Sr.: The Doncaster Gold Cup, 1826. Oil. Signed and dated 1829. 30 x 48 1/4 inches. \$2000

WILLIAM HEATH: Peter Stuyvesant's Army entering New Amsterdam. Painting. 28 x 84 inches. \$5500

VAN DYCK and Atelier: Equestrian Portrait of Charles I. 122 x 91 inches. \$6000

Brussels Tapestry. Jeu de Colin-Maillard. Circa 1720. 7 x 12 feet. \$1200

Needlework Carpet. 16 feet 11 inches x 13 feet 6 inches. \$3250

SOTHEY'S, London

Valuable Printed Books, Fine Bindings, Music, Autograph Letters and Portraits. December 19-20, 1960.

Beethoven. Autograph Correction to the Pianoforte Trio in B flat Op. 97. £2700

BURNEY: Portrait of Fanny Burney at age of thirty. 1782. Oil on canvas. 29 1/2 x 24 1/2 inches. £1600

Old Masters and Modern Paintings. December 21, 1960.

DE HEEM: A Still Life of Fruit. On panel. 33 1/4 x 21 1/2 inches. £850

M. DE FIORI: Landscapes with fountains and vases with summer flowers, a pair. 38 3/4 x 28 1/2 inches. £600

Arms and Armour, Pewter and Works of Art. December 22, 1960.

A large carved oak relief of the Holy Family (Heilige Sippe). Formed of three sections. The central panel 4 feet 8 inches high, the side panels 3 feet 6 inches high. Perhaps Lower Rhine or Flanders, 1500. £580

A Limoges champlevé enamel processional Cross from 13th Century. 21 inches high. £720

A highly important wheel-lock Petronel. Dated 1581. German or Flemish. Elaborately ornamented. £2100

Fine English and Foreign Silver and Plate. January 12, 1961.

Early 17th Century Swiss Nautilus Cup with silver-gilt mounts, stem and base. 10 1/2 in. high, by Hans Holzhalb I, Zürich, ca. 1620 (shell cracked). £600

George III Beer Jug. Plain baluster body, engraved with crest, on spreading foot. 9 1/4 in. high. 1780. 31 ozs. 10 dwts. £1050

Pair of George II Salvers with Chippendale rims, the centres engraved with armorials possibly of Farrar. Each on four hoof feet. 12 1/4 in. diam., by Joseph Smith, 1735. 70 ozs. 7 dwts. £1050

Islamic Pottery and Italian Maiolica. January 24, 1961.

Hispano-Moresque Deep Dish. 19 1/2 inches diam., 5 1/2 in. high. Late 15th Century. £600

Isnik Faience Dish. 12 1/2 inches. Second half 16th Century. £370

Isnik Faience Dish. 13 3/4 in. 16th Century. £270

Old Master Paintings. January 25, 1961.

JAN VAN HAENSBERGEN: Portraits of a Lady and Gentleman, with landscape backgrounds. One signed and dated 1694. Ovals, a pair. 21 1/2 x 18 inches. £400

J. M. MOLENAER: A Group of Children Playing. 35 3/4 x 46 1/4 inches. £880

PELLEGRINI: Hercules in the Garden of the Hesperides. 74 x 55 inches. £480

The Library of the Late Harry T. Peters, Esq., New York City. Part II: American and British Sporting Books. January 30-31, 1961.

H. Alken: A Collection of Sporting and Humorous Designs. 3 vol. with 315 coloured plates. Large folio. In green morocco. Th. M'Lean, 1821-24. £1300

George Catlin: The Colt Revolver Set. Six chromolithographs by J. McCahey after G. Catlin, in a cloth case. Folio. Ca. 1850. £500

Edward Orme and Samuel Howitt: Orme's Collection of British Field Sports. £1050

Chinese Ceramics, Fine Jades and Works of Art. January 31, 1961.

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Brushpot of cylindrical shape supported on three cloud scroll feet. 5 1/4 in. high, 6 in. diam., Keng Hsi. £2900

An Extremely Rare Moghul Jade Drinking Cup. Dark green tone. Oval shape, with loop handle. 6 1/4 inches wide, 3 1/2 inches high. 16th/17th Century. £1100

18th Century and Modern Drawings and Paintings. February 1, 1961.

ZOFFANY: Portrait of a Boy with a Fish. 52 x 37 inches. £720

English and Continental Silver and Plate. February 2, 1961.

Set of four early George III Table Candlesticks with a pair of three-light Candle-branches to fit. 10 1/4 in. high, by William Cafe, 1763. The four detachable nozzles by another maker, 1813. 195 ozs. 15 dwts. £1300

An early George II Newcastle two-handled Bowl. 11 1/2 in. diam., marked on base and handles by Thomas Partis, 1728. 89 ozs. 11 dwts. £950

HOTEL DROUOT, Paris

Sale of old and modern paintings and drawings conducted by Maître Maurice Rheims. December 23, 1960.

HUET, Chr.: *Singeries. Four sanguines.* NF 1000

GUYS, C.: *Croate du service de transport.* 11.7 x 17 cm. NF 1500

HERBIN: *Père.* Watercolour. 32 x 24 cm. NF 1800

HERBIN: *Vénus.* Watercolour. 32 x 24 cm. NF 1600

LAM, W.: *Buste de femme nue.* Watercolour. 61 x 46 cm. NF 2050

PEGURIER, A.: *Dans le parc.* Pastel. 24 x 32 cm. NF 1000

PICASSO: *Femme en buste.* Wash. 41 x 29 cm. NF 4500

BOURDELLE: *Buste de Beethoven, tête penchée en avant.* Bronze. 47 x 30 cm. NF 3600

ANQUETIN: *Cavaller, guitariste et femmes nues en plein air.* 90 x 126 cm. NF 1500

DUMONT (P.): *Carrefour, rue Norvins.* 65 x 80 cm. NF 2800

HERBIN: *Le Soleil et les Planètes.* 130 x 97 cm. NF 5200

HERBIN: *Un couple (1930).* 81 x 65 cm. NF 2200

HERBIN: *Père et mère.* 92 x 73 cm. NF 3050

KISLING: *La gitane.* 110 x 70 cm. NF 6600

LAURENCIN: *Femme assise à l'écharpe.* 46 x 38 cm. NF 4800

METZINGER: *Le Sphinx.* 116 x 89 cm. NF 3700

PEGURIER: *Lecture et couture, après-midi d'été.* 60 x 73 cm. NF 3600

SEYSSAUD: *La récolte des pommes de terre.* 31.5 x 48 cm. NF 4000

TERECHKOVITCH: *La femme au chapeau à plumes.* 65 x 50 cm. NF 3100

In the same session Maître Charpentier sold:

GARBELL: *Le port de Marseille.* 73 x 116 cm. NF 1600

ZAO WOU-KI: *Paysage de Savoie.* 81 x 100 cm. NF 5400

Sale of books on architecture, decoration and ornament, conducted by Maîtres Maurice Rheims and René Laurin. February 3, 1961.

Heures à l'usage de Rome. Middle 15th C. French manuscript with 13 large miniatures. 16th Century binding. NF 7000

Five Poems of Nizami. Persian, Year 927 of the Hegira. With 22 large miniatures. NF 2000

Androuet du Cerceau: *Les plus excellents bastiments de France.* One volume. First edition. Paris 1576-79. NF 1390

Architecture et décoration. 22 watercolour and wash drawings. 18th Century. NF 2600

J.-B. Audebert and L.-P. Vieillot: *Histoire naturelle et générale des colibris.* On vellum, with 190 plates in colour and in gold. Paris, Desray, 1802. NF 4650

Beaulieu (Séb. de): *Les glorieuses conquêtes de Louis le Grand.* Two volumes, period binding. Paris 1676—1694. NF 3800

Blaeu (J.): *Nouveau Théâtre d'Italie.* Four volumes. Amsterdam 1704. NF 3500

Blondel (J.-F.): *Architecture française.* Jombert, 1752-56. NF 4100

Canaletto: *Vedute.* Complete series comprising frontispiece and 30 etchings. Venice 1741-43. NF 26,000

Canaletto: *Urbis Venetiarum prospectus celebriores.* Dedication copy with arms of Joseph Smith. Venice 1742. NF 4800

Colonna (Francesco): *Hypnerotomachia Poliphili.* Original edition. Venice 1499. NF 8500

Colonna: *Hypnerotomachia.* Paris, Kerver, 1561. NF 2200

Courses de testes et de bague faites en 1662. First edition. Paris 1670. NF 3800

Dal Re (M.-A.): *Maisons de plaisance.* Milan 1727. Modern binding. NF 5700

Discours de la joyeuse et triomphante entrée du Prince Henry III, roy de France et de Navarre, à Rouen, le 16 octobre 1596. Rouen 1599. NF 3600

La galerie agréable du monde. 21 volumes. Leyden, about 1730. NF 12,200

Jardin de Monceau à S. A. S. Mgr le duc de Chartres. With 18 plates after Carmonelle. Paris 1779. NF 3000

Jombert (C.-A.): *Architecture moderne.* Binding by Derôme. Paris 1764. NF 3400

Ledoux (C.-N.): *L'architecture considérée sous le rapport de l'art.* Paris 1804. NF 9200

Le Pautre (J.): *Oeuvre.* In 6 volumes. NF 4000

Le Roy (J.-D.): *Les ruines des plus beaux monuments de la Grèce.* First edition. Paris 1758. NF 3100

Levaillant (Fr.): *Histoire naturelle des oiseaux de paradis.* Period binding. NF 5500

Le Neptune François, ou Atlas. Paris-Amsterdam 1693—1703. NF 14,800

Oiseaux. Album of 104 original watercolours. Late 18th Century. NF 6900

Palaiseau (J.-L.): *La ceinture de Paris.* Period binding. Paris 1819-20. NF 2900

Panzeron (P.): *Jardins.* 5 vols. Paris 1783-88. NF 9320

Piranesi: *The Oeuvre.* In 18 volumes with 1044 plates, including many first printings. NF 31,000

Plan de Turgot. Paris 1739. NF 3550

Plan de la Ville de Saint-Petersbourg. Binding with the arms of the Czarina Elizabeth. Saint-Petersbourg 1753. NF 6700

Pope (Arthur Upham), and Ackerman (Phyllis): *A Survey of Persian Art.* De luxe edition in 9 volumes. London and New York 1938-39. NF 3100

Racinet (A.): *L'ornement polychrome.* Two volumes with 220 plates. Paris, no date. NF 2820

Rodler (J.): *Eyn schoen nützlich Büchlin.* Original edition. Simmern 1531. NF 3100

Schedel (H.): *Buch der Chroniken.* First edition. Nuremberg 1493. NF 5300

Silvestre (I.): *Vues de Paris et de ses environs.* Two volumes, bound in the royal book cabinet, with the arms and insignia of Louis XIV. NF 5150

Toro (J.-B.): *Recueil de 24 dessins originaux d'ornementation et d'invention.* NF 4800

Van der Meulen (Fr.): *Estampes relatives au règne de Louis XIV.* Paris 1685. 36 prints, with period binding. NF 4200

Vasari: *Le vite de più eccellenti pittori.* First illustrated edition. With the arms of Colbert. Florence 1568. NF 3200

Vitruvius: *De architectura.* Princeps edition. Rome, about 1486. NF 8000

Watteau: *Figures de différents caractères de paysages et d'études.* Paris, about 1735. In two volumes with period binding. NF 6100

PARKE-BERNET, New York

Sale of English Furniture, Porcelains, Silver, Rugs and other objects from the Estates of the Late Marguerite A. Keasbey and Nettie Gardner Ryan, and from other sources. January 6-7, 1961.

Georgian and Early Victorian Silver Service of Flatware, by Thomas Chawner, Hester Bateman and other makers. In fitted case. London 1743—1846. \$700

George III Silver tray with 'beaded' rim and matching shaped feet, the cavetto bearing the arms, crest and motto of Griffith. By Robert Innes, London, 1708. Diam. 24 1/2 inches. \$725

Sheraton Rosewood, Mahogany and Green Leather Gaming Table. Diam. 49 inches. English, circa 1800. \$750

Sheraton Mahogany Three-Pedestal Extension Table. Length 8 feet 7 inches; width 51 inches. English, 18th Century. \$900

Sheraton Inlaid Satinwood Small China Cabinet. In two sections. Height 6 feet 1 inch; width 26 inches. \$750

Set of 12 Mahogany Dining Chairs. Two arm and ten side chairs. Slip seats in celadon texture fabric. Hepplewhite style. \$960

Sheraton Inlaid Mahogany Double Break-Front Secretary-Bookcase. Height 8 feet 3 inches; width 9 feet 8 inches. English 18th Century. \$1200

Rockingham Gray and Gold Dessert Service. 38 pieces. Circa 1820. \$750

BODMER, Karl: *Bordentown, New Jersey.* Watercolour. 6 1/2 x 9 1/2 inches. \$1500

Royal Worcester Porcelain Figurine of a Golden-Crowned Kinglet modeled by Dorothy Doughty. Height 7 1/2 inches. \$700

Royal Worcester Porcelain Group of Golden-Crowned Kinglets modeled by Dorothy Doughty. Companion to the above. Height 7 1/2 inches. \$750

Set of six George I Carved Walnut Side Chairs. English 18th Century. \$1950

Carved Mahogany Drop-Leaf Table. Length 6 feet 3 inches. English 18th Century. \$800

William and Mary Carved and Inlaid Walnut and Oyster Walnut Tall-Case Clock, by Joseph Knibb, London, circa 1690. Height 6 feet 10 inches; width 16 1/2 inches. \$2400

William and Mary Inlaid Burl Walnut Secretary-Cabinet with Mirrored Doors. Height 7 feet 6 inches; width 43 inches. English, late 17th Century. \$950

Georgian Figured Mahogany Break-Front Bookcase. Height 9 feet 3 inches; width 7 feet 10 inches. English, 18th Century. \$1300

Chippendale Fret-Carved Mahogany Secretary-Bookcase. In two sections, the upper with glazed doors and molded swan-neck pediment. Height 8 feet 1 inch; width 50 inches. \$900

Regency Brass-Inlaid Mahogany Dwarf Cabinet with Ormolu Mounts. Height 51 1/2 in.; width 44 inches. English, circa 1805. \$875

ART BOOKS

Catalogues, Periodicals, Miscellaneous Publications

Alloway, Lawrence: Ettore Colla. Iron Sculpture. Text in English and Italian. Biographical summary. Portrait and 27 large plates. Rome 1960: Grafica, Edizione d'Arte. L. 4000

Almanacco Letterario Bompiani 1961. Milano, Bompiani, 1960. In 8°, p. 300, illustrato. L. 2500

Alot, Roberto: Ville in Italia. Con un saggio di A. Pica. Testo e didasc. In Ital. e ingl. Milano, Hoepli, 1960. In 8°, p. XXIII + 341, fig. 427, dis. 410, tav. 27 a colori. L. 10,000

Alvard, Julien, and Lupasco, Stéphane: Benrath. 8vo. With 15 plate illustrations, including one in colour. Lyon 1959: A la Tête d'Or. New York: George Wittenborn.

Anson, Alan: The Old Religion. Poems. 45 pages. New York 1959: Tibor de Nagy Gallery.

Architecture. Formes et fonctions. 7, 1960. Anthony Krafft, Editor. 4to. 270 pages, III. Lausanne: Lucinge. Bound, sFr. 26.—

Argan, G. C.: Fautrier: "Matière et mémoire. Milano, Apollinaire, 1960. In 4°, p. 61, tav. 32 a colori e 14 in nero.

Arnau, Frank: Arte della falsificazione dell'arte. Milano, Feltrinelli, 1960. In 8°, p. 398, tav. 21 a colori, 41 in nero. L. 4000

Ballo, Guido: Emilio Scanavino. Bologna, Cappelli, 1960. In 4°, p. 10, tav. 20. L. 3000

Benevolo, Leonardo: Storia dell'architettura moderna (due volumi). Bari, Laterza, 1960. In 8°, p. 1100, fig. 1000. L. 16,000

Biermann-Ratjen, Hans Harder: Kultur und Staat. Large 8vo. 234 pages. Hamburg 1961: Ernst Hauswedell. DM 24.—

Boardman, John: The Cretan Collection in Oxford. The Dictaeon Cave and Iron Age Crete. Demy 4to. 196 pages, with 48 plates, numerous text-figures and frontispiece. Oxford 1961: Clarendon Press. 5 gns.

Bonetti, Mario (a cura): Storia dell'editoria italiana (due volumi). Roma, Gazzetta del libro, 1960. In 8°, p. 440/424, illustrato. Lire 20,000

Brauner, Victor Brauner, Dipinti 1939—1959. Exhibition catalogue. 4to. With a foreword by the artist, text by Francesco Arcangeli, bio-bibliographical notes, and 12 coloured plate illustrations. Rome 1961: Galleria L'Attico.

Carriero, Raffaele: Domenico Cantatore. Milano, All'insegna del Pesce d'Oro, 1960. In 4°, p. 44, tav. 40 a colori, 90 in nero. Lire 10,000

Cecchi, Emilio: Placeri della pittura (saggi e note di critica d'arte). Venezia, Pozza, 1960. In 8°, p. 400, tav. 47. L. 3500

Chagall, Marc: La mia vita. Milano, Il Saggiatore, 1960. In 8°, p. 173, tav. 20. L. 2500

Chiara, Piero (a cura): Giuseppe Viviani, opera grafica. Presentazione di Franco Rusconi. Cittadella di Padova, Bino Rebellato, 1960. In folio, p. 23, tav. 98.

Condit, Carl W.: American Building Art Volume II. The Twentieth Century. Royal 8vo. 368 pages, illustrated. New York and London 1961: Oxford University Press. 90s

Conrads, Ulrich, and Sperlich, Hans G.: Phantastische Architektur. 4to. 176 pages, illustrated. Teufen 1960: Niggli. sFr. 42.50

Constable, W. G.: Canaletto (Giovanni Antonio Canal) 1697—1768. 2 volumes. Crown

4to. 692 pages with 192 plates. Oxford 1961: Clarendon. 10 gns.

Cushion, J. P.: Pocket Book of German Ceramic Marks. 6 1/4 x 4 1/4 inches. With over 1000 reproductions of pottery marks of the 16th century till today. London 1961: Faber. 15s

Dunbabin, T. J. (Editor): Perachora. The Sanctuaries of Hera Akraia and Limenia. Excavations of the British School of Archaeology at Athens 1930-33. Volume II. Pottery, Ivories, Scarabs, and other objects from the votive deposit of Hera Limenia excavated by Humphrey Payne. Royal 4to. 562 pages, with 195 plates. Oxford 1961: Clarendon Press. 18 gns.

Degas, Edgar: Danseuses. Textes de Pierre Cabanne. 8vo. 64 pages, illustrated. Lausanne 1960: Edition Librex. sFr. 20.—

Eitlinger, L. D.: Kandinsky's 'At Rest'. (Charlton Lectures on Art 1960.) Royal 8vo. 28 pp., frontispiece. London 1961: Oxford University Press. 4s 6d

Fedderson, Martin: Chinese Decorative Art. Translated by Arthur Lane. Small royal 8vo. With 229 illustrations, of which eight in colour, a map and two folding charts. London 1961: Faber. 45s

Feliciano, Felice: Alphabetum Romanum. 4to. 160 pages. Published by Hans Mardersteig, and printed on the hand presses of the Officina Bodoni, Verona, in a German edition of 160 numbered copies. Hamburg 1961 (May): Ernst Hauswedell. Half-leather, DM 125.—; full leather, DM 160.—

Finberg, A. J.: The Life of J. M. W. Turner, R.A. Second edition, revised and with a Supplement by Hilda F. Finberg. Royal 8vo. 556 pages. With 24 half-tone plates. Oxford 1961: Clarendon Press. 63s

Flower and Bird Painting of the Sung Dynasty. With an Introduction and a Note on each plate by Yonezawa Yoshiho. Royal 4to. With 10 colour reproductions. London 1961: Faber. 15s

Freedberg, Sydney J.: Painting of the High Renaissance in Rome and Florence 1475—1521. Super Royal 8vo. 700 photographs. Two volumes boxed. Harvard University Press, distributed in Great Britain by Oxford. £12

Gans, M. H., and De Wit-Klinkhamer, Th. M. Duyvené: Dutch Silver. 9 3/4 x 6 1/2 inches. With line drawings and 148 pages of illustrations. London 1961: Faber. 52s 6d

Paul Gauguin. Watercolours, Pastels, Coloured Drawings. Chosen, introduced and described by Jean Leymarie. Translated by Robert Allen. 11 x 8 3/4 in. With 31 pages of colour plates. London 1961: Faber. 45s

Gayre, Robert: Heraldic Cadency. Crown 4to. With four colour plates and numerous line illustrations. London 1961: Faber. About 52s

Gec (Enrico Gianeri): Storia della caricatura. Milano, Omnia Editrice, 1960. In 8°, p. 333, illustrato. L. 2500

Guest, Barbara. The Location of Things. Poems. Frontispiece by Robert Goodnough. 68 pages. New York 1960: Tibor de Nagy Gallery.

Jahrbuch der Hamburger Kunstsammlungen, Band VI. 4to. About 280 pages with about 200 illustrations. Hamburg 1961: Ernst Hauswedell. DM 30.—

Jouffroy, Alain: Brauner. Demy 8vo. 69 pp. Bio-bibliographical notes, 11 coloured plate illustrations and 8 pages of monochrome illustrations. Paris 1959: Georges Fall and Le Musée de Poche.

Kim, Chewon, and Gompertz, Godfrey St. G. M. (Joint editors): The Ceramic Art of Korea. 12 1/4 x 8 1/4 inches. With 32 colour and 68 monochrome plates. London 1961: Faber. 63s

Koenig, J. F. Exhibition catalogue, with texts (in Japanese) by Shinichi Segui and Pierre Restany. 16 pages. Photograph of the artist and 9 pages of plate illustrations. Tokyo 1961: The Tokyo Gallery.

Lapicque. Peintures récentes de Lapicque. With a poem to the artist by Jean Wahl, and 28 plates including four in colour. Paris 1960: Galerie Villand & Galanis.

Le Corbusier: La carta d'Atene. Milano, Comunità, 1960. In 8°, p. 156, illustrato. Lire 2800

Maison, K. E.: Bild und Abbild. Meisterwerke von Meistern kopiert und umgeschaffen. Einführung von Michael Ayrton. (Original title: Themes and Variations. Translated from the English by Alfred P. Zeller.) 4to. 223 pages, illustrated. Zürich 1960: Droemersch Verlagsgesellschaft. sFr. 69.90

Maltese, Corrado: Storia dell'arte in Italia 1785—1943. Torino, Giulio Einaudi, 1960. In 8°, p. 483, ill. 277. L. 5000

Marchiori, Giuseppe: Arte e artisti d'avanguardia in Italia (1910—1950). Milano, Edizioni di Comunità, 1960. In 4°, p. 382, tav. 48 a colori e 140 in nero. L. 15,000

Marchiori, Giuseppe: La pittura straniera nelle collezioni italiane. Torino, Fratelli Pozzo, 1960. In 4°, p. 110, tav. 129 a colori e 28 in nero. L. 18,000

Mitchell, Charles: A Fifteenth Century Italian Plutarch. (Add. MS. 22318 in the British Museum.) Demy 4to. With 10 colour reproductions. London 1961: Faber. 25s

Nolde, Emil: Il veggente del colore. Milano, Il Saggiatore, 1960. In 16°, p. 19, tav. 16. L. 600

Noventa, Giacomo, e Trombadori, Antonello: Renato Guttuso, Gott mit uns. Milano, Il Saggiatore, 1960. In foglio, p. 22, tav. 12. L. 3000

Patani, Osvaldo: Disegno moderno in Italia. Milano, Nivola Moneta, 1960. In 4°, p. 132, disegni 115. L. 4000

Picasso: Early Years. With an Introduction by R. H. Wilenski and a Note on each plate by Roland Penrose. Royal 4to. With ten colour reproductions. London 1961: Faber. 15s



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INTERNATIONAL EXHIBITION CALENDAR

AUSTRIA

GRAZ, Künstlerhaus: Albert Birkle, projects for stained glass, till 20/3. **VIENNA, Amerika-Haus:** Günther Kraus, paintings and graphic work, till 25/3. **Willi Verkaufl:** Gustav Beck, March; Henri Laurens, April.

BELGIUM

ANTWERP, Hoesenhuis: Contemporary Dutch paintings from Flandres and South Africa, till 23/2. **Breckpot:** Paul Mak, till 22/2. **C. A. W.:** Simone Lacour, till 2/3. **Guy Dorekens:** William Bierwerth, Guy Bulcke, Dov Hoff, Prijot, Roland Vandenbusschen. **BRUGES, Centre d'Exposition:** Octave Landuyt, till 26/2. **BRUSSELS, Palais des Beaux-Arts:** Julius Bissier, till 5/3; Raveel, till 1/3. **Galerie Aujourd'hui:** Lerin, paintings, till 4/3; Michaux, till 25/3. **Bibliothèque Royale:** The Print Cabinet (1930—1960), thirty years of acquisitions, till 18/3. **Centre Culturel et Artistique d'Uccle:** Aubin Pasque, till 3/3. **Albert Ier:** Jan Verdoordt, till 2/3. **Bastion:** Louis Henno, till 2/3. **Jérôme Bosch:** "Le Musée vivant", till 24/2. **Broughel:** Jacques Ochs, till 3/3. **Cheval de Verre:** André Poffé, till 1/3. **Contemporains:** Alan Schner, till 1/3. **Egmont:** René Julien, drawings, till 2/3. **International d'Art Contemporain:** Guilette, Mathieu, Pomodoro. **Portenart:** Clément Sillens, till 2/3. **Rik Wouters:** Alicia Rymowicz, till 2/3. **Smith:** Frédéric Benrath, till 19/2; Paul Bury, till 12/3. **St-Laurent:** Guy Vandenbranden, till 23/2. **Van Lee:** Clément Van Droogen, paintings, till 9/3. **CHARLEROI, Palais des Beaux-Arts:** L'œuvre d'Art à la portée de tous, till 5/3. **DEURNE, Het Atelier:** Young artists, till 11/3. **GHEENT, Musée des Beaux-Arts:** Dutch landscape from Bruegel to Rubens, 1550—1650, till 26/3. **Vyncke-Van Eyck:** M. A. J. Hoste, till 3/3. **LIEGE, Cercle Royal des Beaux-Arts:** Robert Crommelynck, till 2/3.

CANADA

MONTREAL, Museum of Fine Arts: "Form-Givers at Mid-Century", till 6/3; 4000 Years of Mexican Art, till 26/3; 78th Annual Spring Exhibition of Contemporary Canadian painting and sculpture, from 25/2; 4th Biennial Exhibition of Canadian ceramics, April. **TORONTO, The Art Gallery:** Vincent Van Gogh, till 12/3; Ontario Society of Artists, 17/3—16/4; Alfred Pellian Retrospective, 14/4—14/5.

FRANCE

AIX-EN-PROVENCE, Galerie Sources: Fernand Nemoz, paintings. **ANNECY, Galerie Perrière:** Yves Malrot, paintings, till 15/3. **AVIGNON, La Calade:** E. Mangenot, paintings and watercolours, till 15/3. **CANNES, Galerie des États-Unis:** D'Anty, paintings, till 11/3. **Cavalero:** Anthoons, Dmitrienko, Manessier, Pignon, a.o. **GRENOBLE, Musée des Beaux-Arts:** 14 American Artists in France, March. **LE HAYRE, Galerie Giotto:** Corin Ozère, Pouchette, Tella. **LYON, Galerie Belle-cour:** Jean Claude Besson, till 10/3. **Folklore:** André Dubois, ink drawings, till 27/2. **MONTPELLIER, Mirage:** Jacinto Moreno, paintings and tapestry designs. **MULHOUSE, Galerie des Arts:** Ginette Rapp. **NICE, Palais de la Méditerranée:** Young Mediterranean Painters, till 25/3. **La Boutique d'Art:** Max Savy, paintings and etchings, till 5/3. **PARIS, Musée d'Art Moderne:** Comparaisons, till 6/3. **Musée Galliera:** Contemporary graphic artists, till 26/2. **Musée Jacquemart-André:** Berthe Morisot Retrospective, March—April. **Antienne Comédie:** Altan, Bitran, Moisset, Marie Raymond, Selim, till 18/3. **L'Antipode:** Denise de Visme, gouaches, till 10/3. **Arnaud:** Peter Brünig, till 7/3. **Art de France:** Goldkorn, till 25/3. **Art Vivant:** Kimura, February. **Au Pont des Arts:** Christian Bérard, till 6/4. **Bac:** Touret, reliefs, till 18/3. **Bassano:** Pierre Roux, paintings, till 11/3. **Beaune:** Contemporary painters and sculptors. **Pierre Belfond:** Hugo Weber, recent paintings, till 10/3. **Henri Benozit:** James Pichette, paintings, till 25/3. **M. Benozit:** Czapski, paintings, till 11/3. **Marcel Bernheim:** Louis Solères, paintings, till 16/3. **Bernheim Jeune-Dauberville:** C. E. Gelb, till 3/3; Sigrid de Rougemont, till 4/3. **Bonaparte:** Boni, drawings, till 15/2; René Bouilly, paintings, till 4/3. **Mady Bonnard:** Guizet, till 14/3. **Jeanne Bucher:** Aguayo, Byzantios, Chelinsky, Florini, Louttre, Mikhailovitch, Moser, Nallard. **Cahiers d'Art:** Sklavos, sculpture, till 25/3. **Cambacérès:** Arlette Badarous, paintings. **Raymond Cazenave:** Westphal, paintings, till 3/3. **Charpentier:** Henri Rousseau. **Iris Clert:** "Les Fenêtres", Ilse Getz, from 2/3. **Collé:** Claude Samson, paintings and watercolours. **Cordier:** Manolo Millares, paintings and gouaches, from 16/2. **Raymond Cordier & Cie:** Bac, March. **Craven:** Dubuis, collages, from 9/3. **Creuxvaut:** A. de La Patellière, from 28/2. **Dauphin:** A. A. Fournier, till 4/3. **David & Garnier:** Bernard Buffet, till 4/3. **La Demeure:** L.-M. Jullien, tapestries, till 5/3.

Drages: Contemporary Cuban artists (Camacho, Fernandez, Ferrer, Lam, Cardenas), till 10/3; Hultberg, paintings, 24/3—15/4. **René Drouot:** Marcelle Brunswig, paintings, watercolours, till 22/3. **Durand-Ruel:** Lauzéro, paintings, till 8/3. **Europe:** Klee, Kandinsky, and sculpture by Brancusi, March. **Facchetti:** Achi, Beauford-Delaney, Boyon, Dupuy, Hains, Janicot, Janson, Kemény, Latasier, Noël, Revol, Sima, Ung-No-Lee. **Mathias Fels & Cie:** Wols-Cornille, watercolours, March. **Alfred Flacher:** Brancusi, Staël, Léger, Picabia, Hartung, Mathieu, Schneider, Duchamp, Donati, a.o. **Flinker:** Jenkins, recent paintings, 8/3—8/4. **Foyer des Artistes:** Konrad Nilsson, paintings. **Fricker:** Avray Wilson, March. **Fürstenberg:** Jochems, paintings, till 25/2. **Galerie de France:** Singier, watercolours, till 7/3; Afro, paintings, 10/3—11/4. **Galerie 73:** Pyros, Filiberti, Camille Berg, till 16/3. **Galerie 75:** Ronald Mallory, till 3/3. **Goldschmidt & Cie:** Berlowi, Bozzolini, Brazzola, a.o. **Katia Granoff:** Silvy, paintings. **Bernard Halm:** Woltruba, sculpture, from 1/3. **Hautfaulle:** Marie Sperling, paintings and drawings. **Simone Heller:** K. J. Longuet, sculpture, till 23/2. **La Hune:** 50 Books of 1960, till 21/3; Puig, monotypes, April. **Institut:** K. X. Roussel, drawings and pastels, till 4/3. **International:** Mathieu, Compard, Guilette, Degottex, A. and G. Pomodoro, Viola, Corbero, Dangelo, paintings and sculpture. **Lucy Kroh:** Henri-Jacques Masson, till 11/3. **Lacloche:** Potlevski, paintings, gouaches and drawings, till 25/3. **Lambert:** Truszynski, sculpture, till 28/2. **Loranceau:** Paul Collob, from 24/2. **Maeght:** Miró, ceramic murals for Harvard University, till 28/2. **Maison des Beaux-Arts:** Art in the service of Architecture, till 21/3. **Maison de la Pensée Française:** Goa Augsburg, "La Chine sans légende", till 8/3. **Jacques Massol:** Dmitrienko, till 25/2. **André Maurice:** Kundera, paintings and gouaches. **Neufville:** Morris Louis, paintings, 17/3—22/4. **Notre-Dame:** Marie de Saint-Exupéry and Eliane Diverly, watercolours; Marie-Louise Lorin, paintings, drawings and watercolours, till 23/3. **Odéon:** Léon Bellot, till 9/3. **Janette Ostler:** Animals in 16th and 19th Century Japanese Art. **Paris:** Person, paintings, till 29/3. **Percler:** Juan Gris, Léger, Marcoussis, Villon. **Jacques Peron:** Charchoune, Diaz, a.o. **Présence des Arts:** Hardy, paintings. **Camille Renault:** Dupin, sculpture and drawings, March. **Denise René:** Mortensen, "Res et Signa", March; Editions Denise René, April—11/5. **Riquelme:** Maria Paz Jiménez, March. **Rive Droite:** Victor Brauner, "Espaces hypnotiques". **Rive Gauche:** Christoforou, Baj, Bradley, Lindström, Mikhailovitch and Asger Jorn, paintings, March. **La Roue:** Vigas, paintings, till 2/3. **Revier:** Jegoudez, March. **Saint-Germain:** Jiménez-Balaguer, till 18/3; Contemporary Greek artists, 22/3—15/4. **Le Soleil dans la Tête:** Picciotto, paintings, till 18/3. **Stadler:** Assetto, paintings, till 20/3; Imai, paintings, March. **Synthèse:** Elie Borgrave, paintings, till 25/2; Pelayo, 10/3—1/4. **Tonalités:** Vieuxblé, etchings. **Transposition:** Turman. **Jacques Tronche:** Cubist, surrealist, abstract and primitive art. **Université (A.G.):** Nieve, March. **Vendôme:** Pierre Pruvost, till 7/3. **Villard & Galanis:** Estève, April. **XXe Siècle:** Helman, till 31/3. **Ror Volmer:** Oleg Zinger, paintings. **André Weil:** Michèle Rozenberg, paintings and gouaches, till 9/3. **Weiller:** Picabia, Duarte, Llinas, Alvarez, Rio, Pelaez, Portocarrero, Yanes, Arcay, Perez, Castano, paintings. **RENNES, Musée des Beaux-Arts:** 18th Century paintings and drawings, lent by the Musée de Mans, Rennes, and Angers, till 20/2. **ROUEN, Musée des Beaux-Arts:** 14 American Artists in France, 20/3—20/4. **VENCE, Alphonse Chave:** Eugene Gabriltschovsky, gouaches, till 25/3.

GERMANY

AACHEN, Suermundt-Museum: VDI-Exhibition, February. **ASCHAFFENBURG, Galerie 57:** Modest Cuiart, paintings (1948—1961), from 18/2. **BADEN-BADEN, Kunsthalle:** Wander Bertonl, Anton Lehmden, Josef Mikl, till 19/3. **BAD DÜRKHEIM, Kunststube:** Otto Dill, till 15/4. **BERLIN, Ehem. staatl. Museum Dahlem:** Toulouse-Lautrec, March—April. **Schloss Charlottenburg:** Christian Art, 140 19th and 20th Century paintings of the "ehem. staatliche Museen" Collection. **Hilton-Kolonade:** Young Berlin artists. **Galerie Diogenes:** Karl-Heinz Droste, sculpture, reliefs, till 14/2. **Meta Nierendorf:** Otto Dix, paintings, watercolours, drawings and graphic work, till 27/4. **BOCHUM, Kunstgalerie:** Wols, paintings and gouaches, till 12/3; Constant, watercolours, drawings, sculpture and urban design and also the Schulze-Vellinghausen Collection, till 9/4. **BRAUNSCHWEIG, Museum:** Prof. Hans Wimmer, sculpture, March; Thun artists, 9/4—7/5. **Haus Salve Hospes:** Erich Buchholz, works from 1918—1960, 16/4—21/5. **BREMEN, Paula-Böcker-Modersohn-Haus:** Adolf Trübili d. Ä., paintings and graphic work, till 5/3. **Graph. Kabinett:** André Planson, paintings and watercolours, till 2/3. **DARMSTADT, Kunsthalle:** Kujawski, paintings, till 16/4. **DORTMUND, Museum am Ostwall:** Etienne Hajdu, sculpture and graphic work, 15/4—15/5. **DUISBURG, Kunstmuseum:** Contemporary Spanish art, 11/3—16/4. **DÜREN, Leopold-Hoesch-Museum:** Hann Trier, paintings, watercolours and graphic work, till 26/3. **DUSSELDORF, Kunstmuseum:** Laszlo Moholy-Nagy; German Renaissance bronzes, medals, gold work from the Dr. Jantzen Collection, till 3/4. **Graph. Kabinett Weber:** Dubuffet, lithographs, till 10/3. **Galerie Grossheilig:** 19th and 20th Century master-works. **Hella Nobelung:** André Bloc, sculpture, paintings and tapestry, till 26/2. **Palfrath:** André Bouquet, peintre naïf, till 25/3. **Schmela:** Fontana, from 3/2. **Manfred Strake:** J.-C. Schenk, Arno Breker, till 2/3. **Trejanaki:** 17th Century Netherlands artists, February. **Alex Vömel:** Small sculpture and sculptors' drawings, till 31/3. **ESSEN, Folkwang-Museum:** Hans Richter, retrospective exhibition; Soulagues, paintings and graphic work, till 12/3. **Galerie Schumann:** Owal Petersen, watercolours, March; Rony Lohner, April. **FRANKFURT, Kunstverein:** Gerhard Wind, paintings and watercolours, till 26/2. **Galerie Cordier:** Dubuffet, "Matériologies", 3/3—15/4. **Kunst-kabinett:** Siegfried Klapper, G. E. Schlubach, till 4/3. **Karl Vonderbank:** Daumier lithographs (1810—1879), till 31/3. **GÖTTINGEN, Museum:** South Hannover artists annual, till 26/2. **HAGEN, Karl-Ernst-Osthaus-Museum:** Hermann Teuber, paintings and watercolours, till 19/3. **HAMBURG, Kunsthalle:** Lyonel Feininger, paintings, till 5/3; Dietrich Heilmüller, sculpture and drawings, 11/3—3/4. **Altener Museum:** The Ship in Contemporary French Painting, till 8/3. **Museum für Kunst und Gewerbe:** Danish textiles, till 26/3. **HAMELN, Kunstkreis:** Vlaminck, March. **HANNOVER, Galerie Dieter:** Werner Reichhold, sculpture and drawings, till 10/3. **Brusberg:** Werner Heldt, Hans Laabs, till 28/2. **Seldo:** New Spanish paintings, till 27/2. **HEIDELBERG, Dauselt:** Otto Dill, till 4/3. **KAISERSLAUTERN, Landesgewerbeamt:** Will Faber, till 31/3; Jean Leppien, paintings, 19/3—7/4. **KÖLN, Kunstverein:** Köln artists annual. **Wallraf-Richartz-Museum:** Hiltite art and culture, till 19/3. **Aenne Abels:** Art after 1945, till 14/3; Mattia Moreni, 18/3—26/4. **Abels:** Paul Anderbaur, till 8/4. **Bois-serée:** Hansen-Bahia, woodcuts, till 10/3; Karl Rödel, paintings and graphic work, 14/3—8/4. **KREFELD, Museum Haus Lange:** Yves Klein, 15 years work, till 26/2. **LEIPZIG, Museum:** Master drawings of Dresden Romantics, till 4/3; East German artists, till 16/4. **LEVERKUSEN, Schloss Morsbroich:** Ad Reinhardt, Jef Verheyen, F. Lo Savio, till 19/3. **LÜBECK, Museum:** Works of Max Beckmann from the Günther Franke Collection, 18/3—23/4. **MANNHEIM, Kunsthalle:** Christoph Voll, sculpture, till 19/3; Vieira da Silva, paintings, 25/3—1/5. **MÜNCHEN-GLADBACH, Museum:** Johannes Driesch, paintings, 15/3—30/4. **MÜNICH, Städt. Galerie:** M. Ardon, paintings, till 6/3; Eberhard Hanstaengl, watercolours and drawings, till 5/3. **Kunstverein "Die Föhre":** Munich artists, till 28/2. **Galerie Günther Franke:** Hans Uhlmann, drawings, and Eduard Bargheer, small oils and drawings, February. **Guritt:** Eugen Eckstein, Hans J. Sedelmeier, Nikola Reiser; Wolfgang Schmidt, till 6/3. **Kunst-kabinett Kilm:** Wladimir Tuill, paintings, February. **Kalnz:** Martin Kalnz, watercolours, paintings and graphic work. **Schöniger:** Zao Wou-Ki, paintings, watercolours and graphic work, March. **Schumacher:** Modern stained glass paintings, till 20/3. **Van De Lee:** Fred Thieler, paintings, February; Maurice Wyckaert, March. **OFFENBACH, Klingspor-Museum:** Zadkine, Kurt Schulz-Schönhausen, Gerhart Kraaz, F. H. Ernst Scheldier, Rudo Spemann, Eva Aschoff, till 5/3; the best children's books 1960, till 15/3; Walter Tiemann, Carl Ernst Poeschel, memorial; Anton Kippenberg and Karl Klingspor, 17/3—5/5. **REUTLINGEN, Spandhaus:** Maria Caspar-Filser, paintings, till 19/3. **RECKLINGHAUSEN, Kunsthalle:** "Natur und Kunst" with the collaboration of the Palazzo Grassi, Venice, and the Stedelijk Museum, Amsterdam, till 19/3. **SAARBRÜCKEN, Saarland-Museum:** Fritz Zolnhöfer, paintings, till 5/3. **SOLINGEN, Klingspor-Museum:** Carl Barth, paintings, till 19/3; XV. Bergisch exhibition, 29/3—22/5. **STUTTGART, Landesgewerbeamt:** International Crafts Show, till 12/3. **Kunsthau Schaller:** Josef Mayrhofer, paintings, till 25/3. **Galerie Müller:** Shapiro, paintings, February. **Valentien:** Jakob Steinhart, Picasso. **TRIER, Museum:** Josef Kutter, till 19/3. **TÜBINGEN, Kunstverein:** R. Müller-Landau, till 5/3. **ULM, Museum:** Modern art from a privat Ulm Collection, till 5/3; Local artists, Erich Leyh, till 10/3. **WEIMAR, Kunsthalle:** Heinrich Burkhardt, paintings, watercolours, drawings and prints, till 26/3. **Schlossmuseum:** Dusart, Ostade, Teniers, drawings, prints. **WIESBADEN, Kunstverein:** Paul Ellensberg, paintings and drawings, till 26/2. **Galerie Renate Boukes:** Pfahler, from 10/2. **WITTEN, Märk.**

Museum: Jean Leppien, Hans Gassebner, Eva Nie-
strath-Berger, till 5/3. **WUPPERTAL, Kunstverein:**
H. A. P. Grishaber, woodcuts, Emil Cimolli, sculp-
ture, Eberhard Flebig, Friedrich Werthmann, till 2/4.
Galerie Parnass: "Young Chinese Painters" Ton-Fan
Group, till 17/3; Max Ackermann, oils and pastels,
17/3—17/4.

GREAT BRITAIN

Some Arts Council Exhibitions:
ABERDEEN, The Art Gallery: Modern Paintings of
the Ecole de Paris from the Margulies Collection,
till 18/3. **BIRMINGHAM, Museum and Art Gallery:**
Sir Joshua Reynolds, till 19/3. **BOURNEMOUTH,**
Russell-Cotes Art Gallery: Rex Whistler (1905—1944),
till 25/3. **BRADFORD, Art Gallery:** Bernard Leach,
50 Years a Potter, till 11/3. **BRISTOL, City Art Gal-**
ery: Caricatures throughout the Ages from the
permanent collection, March. **BURTON-ON-TRENT,**
Art Gallery: Watercolours and gouaches by Rodick
Carmichael, Alexander McNeish, Allstair Park, Eric
Redmond, till 11/3. **CARDIFF, National Museum of**
Wales: Portrait Groups from National Trust Collec-
tions, till 18/3; Gainsborough Drawings, 11/3—2/4.
EDINBURGH, Leveith House: Contemporary British
Landscapes, till 25/3. **LEICESTER, Art Gallery:** Johann
Zoffany, till 18/3. **LONDON, Arts Council Gallery:**
La Reuvre Originale, 13/3—2/4. **Tate Gallery:** Tou-
louse-Lautrec, March. **NEWCASTLE UPON TYNE, Hat-**
ton Art Gallery: Zadkine Retrospective Exhibition,
till 18/3. **Leung Art Gallery:** Bernard Leach, 50 Years
a Potter, 18/3—2/4. **NEWPORT, Museum and Art Gal-**
ery: Modern British Portraits, till 25/3. **SWANSEA,**
Glyn Vivian Art Gallery: P. Wilson Steer (1860—
1942), till 18/3. **YORK, St. John's College:** Contem-
porary Prints from the Arts Council Collection, till 11/3.

EDINBURGH, The Scottish Gallery: Contemporary
Scottish Painters. **GLASGOW, Art Gallery and Mus-**
eum: "The World of Oil", from 24/2. **Ian Mac Nicol**
Galleries: Paintings by British, French and Con-
tinental artists. **MANCHESTER, Whitworth Art Gal-**
lery: The Norwich School loan exhibition of works
by Crome and Cotman and their followers, February.
LONDON, British Museum: Forgeries and deceptive
copies. **Imperial War Museum:** Charles Lamb, paint-
ings and drawings, till 28/5. **Beaux Arts Gallery:**
Jeffery Camp, paintings and drawings, till 4/3.
Burlington House: Treasures of Trinity College, till
5/3. **Commonwealth Institute:** Sadanand Bakre, paint-
ings and sculpture, till 26/2. **Agnew & Son Ltd.,**
88th Annual exhibition of watercolours and draw-
ings, till 4/3. **A. I. A.: Young Glasgow Group,** till 7/3.
Centaur Gallery: Andrej Kuhn, paintings, till 4/3.
Crane Kalman: Pierre Carron, till 4/3. **Drian Gal-**
leries: Suzanne Rodillon, recent paintings, till 20/3.
Gallery One: Collectors Choice. **Gimpel File:** Wil-
liam Gear, retrospective paintings, till 25/2; Col-
lectors Choice. **Grabowski:** Aldo Borgonzoni, Renzo
Padovan, till 25/2. **Gulldhall Art Gallery:** City of
London Art Exhibition, till 4/3. **Hanover: Istrati,**
Dumitrescu, paintings, till 16/3. **Institute of Con-**
temporary Arts: Peter Clough and Peter Stroud,
paintings and sculptures, till 8/4. **Jeffress:** Nicola
Simbari, paintings, Mary Talbot, watercolours, till
24/2. **Leffevre:** Lapique, paintings, till 3/3; Paintings
of London by Bernard Buffet. **Lord's:** French paint-
ings and drawings, Schwitters. **Marlborough:** Re-
bayrolle, new paintings, March. **McRoberts & Tun-**
ard Ltd.: Design and sculpture by Consagra, Hof-
lehner, Mullen, Perez, Piper, Ramous and Hepworth,
till 11/3. **Mingus:** William Morris, till 26/2. **Molton:**
Aberdam, 7—25/3. **New London Gallery:** Victor Pas-
more, March; Moholy Nagy, April. **New Vision**
Centre: Selections from W. I. A. C., till 11/3; Antonio
San Filippo and Marie Raymond, 13/3—1/4. **O'Hana:**
19th and 20th C. paintings and sculpture. **Redfern:**
Caloutsis, Avray Wilson, and "Selected French
paintings", till 3/3. **Reid:** Abel Bertram, paintings
and watercolours, till 11/3. **Roland, Browne & Del-**
banco: Zajac, bronzes, till 11/3. **Royal Academy:**
The Book of Kells. **R. W. S. Galleries:** Royal Society
of Painter-Etchers and Engravers, till 16/3. **Savages:**
Clifford Hall, paintings, till 14/3. **Studio Rest:** Roger
Cox, paintings and drawings, till 15/3. **Tooth:**
Peintres d'Aujourd'hui, till 11/3. **USIS:** The Ambassa-
dors to the Court of St. James; 19th and 20th Cen-
tury American paintings from the Karolik Collec-
tions. **Weddington:** F. E. McWilliam, sculpture, till 4/3.
Whibley: Aileen Lipkin, till 4/3. **Wildenstein:** Con-
temporary British painters, from 22/2. **Woodstock:**
Goepfert, till 4/3. **Zwemmer:** John Bratby, till 4/3.

HOLLAND

AMSTERDAM, Stedelijk Museum: Jeroen Voskuyl,
Martine Antonie and Marsden Hartley, till 6/3;
"Pioneers", 65th Jubilee Exhibition, till 13/3; Textiles
in architecture, 4—27/3. **Museum Fodor:** Charlotte
Salomon, till 5/3. **Historisch Museum "de waag":**
Jewish illuminated manuscripts, till 19/3. **Museum**
Willet Hothuyss: Own Collection. **ARNHEM, Ge-**
meentemuseum: Gelderland Painters (Van Bentum,
Gubbels, Oosterkerk, le Roy, Schutte, Sieger, Vijftig-
schild), till 28/3. **DORDRECHT, Galerie 31:** Bartels,
till 17/3; Lothar Quinte, 25/3—14/4. **THE HAGUE, Ge-**
meentemuseum: The Thompson Collection, till 10/4.
Galerie Nova Spectra: Gillet, Maryan, Pollakoff,
Pouget, till 25/3. **ROTTERDAM, Kunstkring:** Holleghe,
Hundertwasser, Lassenig, Miki, Rainer, Prachensky,
Urteil, Riedl, a. o., till 28/3. **Vanste:** Ficheroux,
paintings, till 10/3. **UTRECHT, Centraal Museum:**
"10 Years of Acquisitions" (1951—1961), 9/3—28/5.

ITALY

BOLOGNA, Galleria la Loggia: Luciano De Vita,
etchings, and Quinto Ghermandi, sculpture, till 12/2.
CATANIA, Galleria "Sicilia Arte": Mirabella Sero,
paintings, till 21/2. **FIRENZE, Accademia delle Arti**
del Disegno: Venicio Bertl, paintings, till 19/2.
Galleria d'Arte Internazionale: Mario D'Elia, till 16/2;
Quintino Bassani and Nenad Krivic, paintings. **L'in-**
diano: Crippa, Gentilini, Licata, Music, Scanavino,
Scatizzi, till 18/1. **Numero:** P. Hutchinson and W. A.
Timm, paintings, till 10/2; Siro, paintings, till 10/3.
Vigna Nuova: Luciano Ori, collages and drawings,
till 28/2. **LIVORNO, Bottega d'Arte:** De Pisis, draw-
ings, Sironi, temperas and drawings, till 18/2.
MILANO, Salone Annunciata: Vedova, paintings, till
17/2. **Centro Culturale San Fedele:** Contemporary
Pakistan paintings, till 15/2. **Dell'Ariete:** Piccoli,
paintings, from 31/1. **Bergamini:** Alberto Sughl,
paintings, till 13/2. **Blu:** Canonico, paintings, Feb-
ruary. **La Colonna:** Giacomo Baraghi, sculpture,
drawings and lithographs, till 14/2. **Del Disegno:**
Pesotti, till 5/3. **Grattacielo:** Fontana, sculpture.
Lorenzelli: Gérard Schneider, paintings, from 10/2.
Millone: Meloni, paintings, from 4/2. **Montenapo-**
leone: Occhi, "Romano da Feltre", paintings, till 7/2.
Del Naviglio: Theodoros Stamos, paintings, till 10/2;
Alan Davie, paintings, from 11/2; Remo Bianco,
paintings, till 3/3. **Delle Ore:** Sarai Sherman, paint-
ings, from 11/2. **Schwarz:** Farfa, paintings, till 14/2;
Larionov and Gontcharova, paintings, till 28/2. **Via-**
ciama: Mario Carletti, paintings, till 17/2. **ROMA,**
Palazzo delle Esposizioni: Italy seen by 18th and
19th Century French painters, from 7/2. **Galleria**
Aliberti: Renato Biondi, paintings, till 8/3. **L'Attico:**
Victor Brauner, paintings, from 21/1. **Galleria St:**
Mario Russo, April. **La Marguttiana:** Gianni Zanetti,
paintings, till 22/2. **La Medusa:** Appel, paintings,
March. **Numero:** Agooglu and Raul, paintings, till
14/2; Italo Nova, paintings, till 28/2. **L'Obelisco:**
Angelo Canavari, drawings, from 8/2. **Odyssa:**
Consagra, Dorazio, Novelli, Perilli, Turcato, till mid-
March; Viani, sculpture, from 15/3. **De Paris:** Picasso,
ceramics, till 18/2. **Poglian:** Guerrini, sculpture, till
24/2; Afro, Corpora, Biondi, Santomaso, Vedova,
Burri, Spazzapan, Turcato, Mastroianni, a. o., March.
La Tantiara: Twombly, Scarpitta, Kounellis, Feb-
ruary; Gio Pomodoro, March. **Trastevere:** Melosi,
Nuovo, Samona, till 21/2; Lucio Colla, March.
TORINO, Galleria Notizie: Asger Jorn, paintings,
from 14/2. **TRIESTE, Galleria del Rettori:** Guido Persi
and Nicolo Perusino, till 5/3. **VENEZIA:** 4th Biennale
of contemporary Italian graphic works, 25/4—31/5.
Il Canale: Alberto Martini, paintings, from 28/1.
Del Cavallino: Arnulfo Rainer, paintings, till 14/2;
Antonio Giulio Ambrosini, paintings, till 24/2. **Il**
Traghetto: Bruno Bioneri, paintings, till 17/2.
VENEZIA-MESTRE, Galleria San Giorgio: Sponza Ni-
cola, paintings, till 14/2. **VERONA, Galleria Ferrari:**
Jorge Piqueras, sculpture, from 9/2. **VICENZA, Casa**
del Palladio: Tono Zancanaro, paintings, till 19/2.

JAPAN

OSAKA, Municipal Art Museum: "International Bi-
ennial Exhibition of Prints", till 22/2. **TOKYO, National**
Museum: "Contemporary Spanish Paintings", March
to April. **Bridgestone Gallery:** Permanent exhibition
of Western and Japanese painting and sculpture.
Tekyo Gallery: Zao Wou-Ki, 22/3—8/4; Kinuko Emi,
10—22/4; Hiroshi Akano, 24/4—6/5.

SWITZERLAND

BASEL, Kunsthalle: Young Basel Artists, till 9/4.
Museum für Völkerkunde: Polish Folk art, till 3/4.
Galerie d'Art Moderne: Karel Appel, paintings, till
30/3; Bargheer, watercolours, April—May. **Delta:**
Guido Biasi and Schröder-Sonnenstern, March—
May. **Handschke:** Kimber Smith, paintings, March;
Brüning, March—April. **Hill:** Madja Rupert, till 3/3.
Rheintor: Philipp Martin, "L'Origine de l'Affiche",
till 25/2. **BERN, Kunstmuseum:** Vlamincq, paintings,
prints and book illustrations, till 3/4. **Kunsthalle:**
René Auberjonois, till 9/4. **Kilpstein & Kornfeld:**
Sam Francis, lithographs 1960, from 18/2. **Galerie**
Verena Müller: Wilhelm Gimmi, till 26/3. **Rudolf**
Manuel: Jeannie Borel, till 11/3. **Schindler:** Zao
Wou-Ki, till 18/3. **Spitteler:** Roland Weber, till 11/3.
FRAUENFELD, Galerie Campiross: Walter Krebs, till
3/3. **FRIBOURG, Musée d'Art et d'Histoire:** Oscar
Cattani, Retrospective, till 12/3. **GENÈVE, Musée**
Rath: 19th and 20th Century Hungarian art, till 26/2.
Galerie Georges Moos: Bela Czobal, till 11/3.
GLARUS, Kunsthau: Serge Brignoni, Oskar Dalvit,
Emanuel Jacob, Karl Jakob Wegmann, till 9/4.
GRENOBLE, Galerie Bernard: Bram Bogart, paint-
ings, till 19/3. **LAUSANNE, Musée des Beaux-Arts:**
Louis Soutter, till 22/5. **Galerie L'Entracte:** Georges
Aubert, till 10/3. **Galerie des Nouveaux Grands**
Magazines S.A.: Arthur Schlegel, till 15/3. **Paul**
Vallotton: Casimir Reymond, till 18/3. **LUZERN, Kunst-**
museum: Paul Stockli, paintings; Anton Flüeler,
Memorial Exhibition, till 12/3; Albert Servaes, 9/4—
13/5. **ST. GALLEN, Kunstmuseum:** Josef Eggler, till
5/3; Emil Nolde, paintings, watercolours, drawings
and graphic work, 19/3—30/4. **Galerie für Zeitgen-**
esische Kunst: Serge Brignoni, paintings and sculp-
ture, till 3/3. **THUN, Kunstsammlung:** Roman Tsch-
bold, paintings and graphic work, till 12/3; X. Ex-
hibition Swiss Alpine Art, 25/4—13/8. **Galerie Aare-**
qual: Ernst Ramsauer, till 5/4. **WINTERTHUR, Galerie**
ABC: Carlo Baratelli, till 25/2. **ZÜRICH, Kunsthau:**
5000 Years of Egyptian Art from the Museums of
Alexandria, Cairo and Leiden, till 16/4. **Heimhaus:**

Finlandia, organized by the Kunstgewerbemuseum
Zürich, till 5/5. **Strahoff:** Wladimir Sagal, Katharina
Anderegg, till 26/3. **Galerie Bano:** Young Swiss
artists, till 7/3. **Suzanne Bollag:** Karl Gerstner,
Marcel Wyss, till 5/4. **Galerie in der Handsetzerai**
Ernst Gloor: Bill Slattery, woodcuts and lithographs,
till 4/3. **Lübbli:** Maya von Roitz, Ernst Georg Rüegg,
Walter Meier, till 11/3. **Lienhard:** Antonio Music,
paintings, till 25/2. **Orell Füssli:** Heinz Waser, till
11/3. **Paletta:** Arnold Zürcher, metalsculpture, Josef
Staub, paintings, till 7/3. **Rotapfel:** Friedhold Morf,
till 4/3. **Am Stadelhofen:** Kaspar Iig, till 16/4. **Henri**
Wenger: Contemporary lithographs and art books.
Wolfsberg: F. M. Herzog, Ch. O. Bänninger, H. Oberli,
till 30/3. **Rénée Ziegler:** Picasso, linoleum cuts, till
20/3.

THE UNITED STATES

Some Smithsonian Institution Traveling Exhibitions:
Thal Painting: The Walters Art Gallery, Baltimore,
Md., 12/2—12/3. **John and Dorothy Reed Collection:**
George Thomas Hunter Gallery of Art, Chattanooga,
Tenn., 1—28/2. **Contemporary Greek Paintings:** Fine
Arts Gallery of San Diego, San Diego, Calif., 3—
26/2. **Gandhara Sculpture:** M. H. de Young Memorial
Museum, San Francisco, 15/2—15/3. **Bazaar Paintings**
from Calcutta: Olive Kettering Library, Antioch
College, Yellow Springs, Ohio, 1—28/2. **Prints and**
Drawings by Jacques Villon: Museum of Art, Uni-
versity of Michigan, Ann Arbor, Mich., 1—28/2.
Italian Drawings—Masterpieces from Five Centuries:
Museum of Fine Arts, Boston, Mass., till 12/2. **Amer-**
icans—A View from the East: Pennsylvania Historical
and Museum Commission, Harrisburg, Penn., till 15/2.
American Art Nouveau Posters: Purdue University
Memorial Center, Lafayette, Indiana, till 12/2. **German**
Colour Prints: Mills College Art Gallery, Oakland,
Calif., till 19/2. **Brasilia—A New Capital:** Yandes
Gallery, Wabash College, Crawfordsville, Indiana,
till 15/2. **Irish Architecture of the Georgian Period:**
Architecture Building, University of Manitoba, Win-
nipeg, Canada, 18/2—12/3. **Sterling Silver Flatware:**
Allentown Art Museum, Allentown, Penn., 4—26/2.
Okinawa—Continuing Traditions: J. B. Speed Art
Museum, Louisville, Ky., 15/2—15/3. **Design in Ger-**
many Today: Currier Gallery of Art, Manchester,
N.H., till 12/2. **Contemporary French Tapestries:**
Brooks Memorial Art Gallery, Memphis, Tenn., 1—
22/2. **Japanese Design Today:** Museum of Contem-
porary Crafts, New York, N.Y., till 15/2. **Italian Fabrica:**
Commercial Museum, Philadelphia, till 12/4. **Enamels:**
Louisiana Polytechnic Institute, Ruston, Ill., 1—28/2.
Children's Art from Italy: Commercial Museum,
Philadelphia, 1/2—16/4.

American Federation of Arts Traveling Exhibitions:
Five Centuries of Drawing (Cooper Union Centen-
ennial Exhibition): Cleveland Museum of Art, Cleve-
land, Ohio, 1—22/3. **Marsden Hartley:** Amerika-Haus
Berlin, Germany, 15/3—6/4. **Form Givers at Mid-**
Century: Cranbrook Academy of Art, Bloomfield
Hills, Mich., 21/3—10/5. **The Aldrich Collection:** San
Francisco Museum of Art, San Francisco, Calif., 15/
2—15/3; Seattle Art Museum, Seattle, Washington,
5—30/4. **Venice Biennale Prize-Winners 1960:** World
House Galleries, New York City, N.Y., 14/2—4/3.
Modern Mosaics of Ravenna: Museum of Con-
temporary Crafts, New York City, N.Y., 25/3—14/5.
American Folk Art from the Abby Aldrich Rock-
efeller Collection: Art Museum, Allentown, Pa., 20/
3—17/4. **Museum Purchase Fund:** Mulvane Art Center,
Topeka, Kansas, 22/3—12/4. **The New Generation in**
Italian Art: Commercial Museum, Philadelphia, Pa.,
till 2/4. **The Bible: Chagall's Interpretations:** Albany
Institute of History and Art, Albany, N.Y., 6—26/3.
International Prints (from the Cincinnati Museum):
Cedar Rapids Art Association, Cedar Rapids, Iowa,
18/3—8/4.

ALBANY, Institute: Robert Blood, sculpture, till 5/3.
BALTIMORE, Museum: "Maryland Regional 29th An-
nual", 26/2—19/3; "Two Humanists: Goya and Koll-
witz", till April; 20th century American prints, 21/2—
April; "History of Lithography", 14/2—April. **Walters**
Art Gallery: Greek and Roman gem engraving,
February; Thal Painting, 15/2—12/3. **BOSTON, Museum**
of Fine Arts: Thailand art treasures, 12/3—23/4.
Institute of Contemporary Art: Provisional Collec-
tion, 18/3—23/4; "Latin America: New Departures",
till 5/3. **Boston University:** Kunyoshi Retrospective,
24/2—18/3; Zarbe Retrospective, 25/3—29/4. **Kanopis**
Gallery: Gilbert Franklin, sculpture, 4—29/3; Gabor
Péterdi, paintings, 1—29/4. **CHICAGO, Art Institute:**
The Winterbotham Collection, till 12/3; Japanese
Prints by Torii Kiyonaga, from 4/1; Indian Textiles,
continuing; Chinese Jades from the Sonnenschein
Collection, carved rhinoceros horn cups, from the
John T. Pirie Collection, from 20/1; Chinese Lacquer
from Collection of Philip Pinsof, from 10/2; Toulouse-
Lautrec Posters, till 12/3; The Arts of Denmark, till
2/4. **Richard Feigen Gallery:** George Grosz, paint-
ings, drawings and watercolours, till 25/2. **Allan**
Frumkin Gallery: James McGarrell, March. **Joachim**
Gallery: Norman Carton, paintings, till 24/2. **CIN-**
CINNATI, Art Museum: Photographs by Edith McKee
Harper, 1—30/3; Misch Kohn Retrospective Exhi-
bition of Prints, till 28/2; Albert P. Strietmann Col-
lection, prints bequeathed in 1960, till 31/8. **CLEVELAND,**
Museum: Ancient Art in Viet Nam, 7/3—9/4. **Howard**
Wise Gallery: Piero Dorazio, paintings, till 18/3;
"Movement in Art", Tinguely, Agam, Cornille, 20/
3—15/4. **DATON, Art Institute:** "Artists of Southern

Ohio, 1961", till 19/3; "The Soules of Dayton", 24/3—14/5; Anna M. Smith, till 5/3; Sam Francis, 7/5—2/4. **DETROIT, Institute of Arts:** Four Centuries of Portraits (Prints), till 5/3; Michigan Artist-Craftsmen, till 5/3; Guy Palazzola and Richard Wilt, till 5/3; Lawrence Fleischman Collection of American Prints (18th—19th Century), 18/3—23/4; Precisionist View in American Art, 21/3—23/4. **FORT WORTH, Art Center:** Modern Church Architecture, Religious Sculpture, till 25/2; Earl Stroh, paintings, Leon Walters, sculptures, till 2/4. **HARTFORD, Wadsworth Athenaeum:** Animals in Art, till 12/3. **HUNTINGTON (L.I.), The Heckscher Museum:** Saul Balzerman, sculpture, till 2/3. **KINGS PARK, Sunken Meadow Gallery of Contemporary Art:** Nathaniel Poussette-Dart, paintings, watercolours, drawings, prints, collages, till 24/2. **LA JOLLA, Art Center:** Annual Membership exhibition, 2—24/3; 20th Century Anniversary Show, 19th and 20th Century Paintings from Western Museum, 30/3—30/4; Paintings by U.C.L.A. Graduates, 1—28/3; Ellis Jacobson, paintings, till 5/3; Sarah Roberts, paintings, 8/3—9/4; 20th Century Anniversary Show, 20th Century American Paintings from Pacific Coast Museum, 30/3—30/4; Sarah Roberts, paintings, 8/3—19/4. **LONG BEACH, Museum of Art:** S. California Interior Design, paintings by Fran Soldini, sculpture by Kenn Glenn, 5—26/3. **LOS ANGELES, County Museum:** Art Nouveau (organized by the Museum of Modern Art, N.Y.), till 5/3; Prints and drawings by Breughel and his circle; Textiles of Antiquity, till 5/3; Modigliani, retrospective exhibition, organized by Museum and U.C.L.A., 29/3—30/4. **U.C.L.A., Art Council:** French masterpieces from Watteau to Delacroix, March. **Dickson Art Center:** German Expressionism, 1905—1950, Paintings from the Morton D. May Collection, Beckmann, Kirchner, Kandinsky, Nolde, Kokoschka, a.o., till 19/2. **Everett Ellin:** Wolfgang Hollegha, paintings, till 25/2; Clayton Pinkerton, paintings, 27/2—25/3. **Felix Landau Gallery:** James J. Javase, gouaches, John Paul Jones, charcoal drawings, Joyce Treiman, pastels, Howard Warshaw, drawings, Paul Wonnor, caseins, till 18/2. **MIAMI, Museum of Modern Art:** Contemporary French Tapestries, Original Designs for Murals of Wool by foremost French artists, till 23/2; Joseph Baumgarten, paintings, 26/2—18/3. **MIAMI BEACH, The Marble Arch Gallery:** Chaim Gross, sculpture, till 31/3. **MINNEAPOLIS, Institute of Art:** Drawings from the Royal Institute of British Architects, till 6/3; Japanese paintings and prints from the Richard C. Gale Collection, till 6/3; Berthe Morisot, pastels, watercolours and drawings, till 6/3. **Walker Art Center:** "Purist Paintings", selected by Georgine Oeri for the A.F.A., and, "Construction and Geometry in Painting", organized by the Galerie Chatelet, New York, till 19/2; "The World of Edward Weston", till 5/3; Hugo Robus Retrospective (Ford Foundation), sculptures, 26/3—23/4; Richard Brown Baker Collection of contemporary art, oils, collages, watercolours, drawings and sculpture, 12/3—16/4; Walter Quirt and Richard Sussman, paintings, till 19/3. **MONTCLAIR, Art Museum:** "Arts of the Pacific Islands", lent by the Olsen Foundation, till 19/2; Japanese Girls' Doll Festival, till 26/3; Bridges in Prints, till 5/3.

NEW YORK, Brooklyn Museum: "Masters of Contemporary American Crafts", till 23/4. **Guggenheim Museum:** Paintings from the Arensberg and Gallatin collections of the Philadelphia Museum of Art, from 11/2. **Jewish Theological Seminary of America:** Major exhibit historical memorabilia in commemoration of Civil War Centennial, till 23/2. **Metropolitan Museum:** Italian prints from the Museum collection, 3/2—30/4; Art Treasures of Thailand, till 19/2; Italian drawings, lent by Italian govt., till 9/4; French Art of 17th Century, 8/3—30/4. **Museum of Contemporary Crafts:** Retrospective exhibition of Mariska Karasz, embroidered hangings, and Katherine Choy, ceramics, from 17/2. **Museum of Modern Art:** Mark Rothko, till 12/3; Max Ernst, retrospective exhibition, paintings, sculptures, collages, drawings, 1/3—8/5; Edward Steichen, retrospective exhibition, photographs, paintings, designs, 29/3—21/5; Norbert Kricke, sculpture, drawings, 2/3—2/4. **Museum of Primitive Art:** "Art Styles of the Papuan Gulf", from 15/2. **Whitney Museum:** Maurice Prendergast, till 2/4. **A.A.A.: Yasu Mori**, woodcuts, till 4/3; Gerson Leiber, etchings, till 11/3. **A.C.A.: Sylvia Cerewe**, tapestries, till 28/2. **Alan:** William Brice, paintings and drawings, from 13/2; New Work II, from 6/3; George L.K. Morris, from 27/3. **David Anderson Gallery:** Sam Francis, lithographs and gouaches, till 9/3; Antonio Tápies, lithographs, 14/3—8/4; Larry Rivers, till 11/3. **Angeleski:** J. J. Tharrats, paintings and maculature, till 11/3. **Ahda Artiz:** Mark Freeman, paintings, till 28/2. **Asia House:** "The Arts of the Han Dynasty", till 26/3. **Aspects:** "Deleavante's Choice", till 24/2. **Babcock:** Dan Wingren, till 11/2. **Barone:** Alberto Morocco, paintings, till 18/3. **Bianchini:** Contemporary European and American painters, February; di Benedetto, paintings, March. **Bodley:** Clement Hassan, paintings, and Charlotte Howard, watercolours, till 4/3. **Grace Borgenicht:** Wolf Kahn, till 4/3. **Burr:** Mildred Highlands and Bonnie Ben-schneider, till 10/3. **Camino:** Florence Weinstein, till 9/3; Exhibition of the work of its present and past members, 10—30/3. **Carstairs:** Gallery artists, paintings, watercolours, drawings and sculpture, till 25/2. **Carus:** Braque, Picasso, Miró, graphic work, February; Jean Lazare Shevet, drawings, till 7/3. **Castellano:** Robert Goodman, watercolours, till 4/3. **Lee Castelli:** Jack Tworok, recent paintings, till

18/3. **Chalette:** Domeia, March. **Cober:** Gallery artists, paintings, sculpture, drawings, February. **Collector's:** Benjamin G. Benno, watercolours and drawings, till 18/3. **Comerford:** Gyula Zilzer, colour woodblocks, till 10/2. **Contemporaries:** Roy Moyer, paintings, till 4/3. **Contemporary Arts:** "Mid Season Retrospective; The Sponsored Group", till 10/3. **Cordier-Warren:** Matia, new paintings, till 25/2; Michaux. **Crespi:** Contemporary American and European artists, February. **D'Arcy:** "Surrealism in the Primitive Arts", February. **Davis:** 19th and 20th Century American Landscape, till 18/3. **Roland De Assile:** May Stevens, paintings, February. **Peter Deltsch:** New Acquisitions, February. **Delacorte:** "Secrets of the Tomb", pre-Inca, Peru, till 15/3. **De Miranda:** Contemporary paintings, watercolours and graphic work, February. **Tiber de Nagy:** Timothy Hennessey, paintings, till 18/2. **Ligea Duncan:** David Carnahan, Hal Olsen, Althaus, from 18/2. **Durlacher:** Gandy Brodie, paintings, from 28/2. **Duven:** "The Three Marys", Gothic tapestry, February. **Ward Eggleston:** Solos, February. **Robert Elkon:** 20th Century paintings, drawings and sculpture, February. **André Emmerich:** Stamos, paintings, till 11/2; Hassel Smith, paintings, 14/2—11/3; Kenneth Noland, 14/3—1/4. **Este:** Klimt, Schiele, Dolbin, February. **Far:** 200 original lithographs and etchings, February. **Felngarten:** Marcel Cardinal, paintings, till 11/3. **Findlay:** Bonnard, Braque, Modigliani, Renolr, Sisley, till 25/2. **Rose Fried:** Group show, till 18/2. **Allan Frumkin:** Theodore Halkin, paintings and reliefs, February; Leon Golub, new paintings, March. **Galerie Internationale:** Richard Anthoniz, paintings, till 27/2. **Galerie St. Etienne:** Marvin Meisels, paintings, till 11/2. **Galerie Felix Vercel:** French contemporaries, February. **Otto Gerson:** Gerhard Marcks, recent sculpture, till 18/2; Modern works from collections of distinguished writers, artists and architects, from 28/2. **Graham:** Edwin Dickinson, painting and drawing retrospective, till 11/3; Norman Blum, mural, 11—29/4; Elaine de Kooning, cylindrical paintings, 11—29/4. **Grand Central:** Robert Philipp, paintings, till 4/2. **Grand Central Moderna:** James Grant, paintings and collages, till 2/3. **Green:** Felix Pasilla, paintings, till 4/3; Patricia Passol, 7/5—4/4. **Hammer:** Bachmann, till 4/3. **Heiler:** Don Purdy, paintings, till 4/3. **David Herbert:** "Contemporary Pan-American and Spanish Artists", Cuevas, Guerrero, Matia, Ramirez, Tápies, a.o., February. **Highgate:** Louis Spindler, paintings, till 1/3. **Hirsch-Adler:** "Painters at Pont Aven", from 15/2. **Hudson Guild:** Haim Mendelson, paintings, till 8/3. **Isaacson:** Richard Olney, till 4/3. **Martha Jackson:** John Hultberg, paintings, till 11/3. **Sidney Janis:** Philip Guston, new paintings, 13/2—11/3. **Jansen:** European graphic, Chagall, Campigli, Picasso, Manessier, a.o., February. **Judson:** Gloria Graves, constructions, paintings and drawings, from 8/2. **Juster:** Louis Berthomme-Saint André, paintings, till 11/3. **Knoedler:** James Thrall Soby Collection for the benefit of the Museum of Modern Art Library, till 25/2; Mary Gallery, sculptures, 28/3—22/4. **Kootz:** Gerard Schneider, 24/1—11/2; Raymond Parker, 14/2—4/3; Hans Hofmann, 7—25/3; Giorgio Cavallon, 8/3—15/4. **Krasner:** Fred Garbers, paintings, till 4/3. **Kraushaar:** Watercolours, pastels and gouaches by American artists, till 4/3. **Albert Landry:** Maurice Slevan, paintings, till 28/2; Octave Landuyt, paintings, 6/3—1/4. **Lefebvre:** Pierre Courtin, prints, till 11/3; Sonderborg, paintings and drawings, from 14/3. **Alfred Leeb:** Arp, Ernst, Lam, Lansky, a.o.; Bernard Dufour, recent paintings, March. **Lovisco:** "Eleven by Vadeekay", paintings, till 4/3. **Royal S. Marks:** Kupka, paintings, gouaches and pastels, February; Antonio Lago, till 25/3. **Mayer:** Aaron Kurliff, till 4/3; Ralph Humphrey, 14/3—1/4. **Matlase:** Saura, March. **Meitner:** Tetsuro Sawada, Exhibition of Papers, till 4/2. **Mi Chou:** Win Ng, sculpture, till 28/3. **Midtown:** Henry Koerner, drawings, till 18/3; Anniversary Exhibition, group show, paintings, sculpture and watercolours, till 25/2. **Milch:** Frank Di Giola, paintings, till 11/3. **Monede:** Bigiarini, till 25/2. **Janet Neesler:** Raymond Whyte, "Trompe L'Oeil", paintings, till 11/3. **New Art Center:** Kollwitz, sculpture, drawings and graphic work, till 25/2. **Nordness:** Portraits of artists by American artists, till 11/3. **Old Print Center:** Graphic history of the Civil War, in prints, till 31/3. **Panoras:** Salvatore Casa and Edwin Flemming, paintings, till 11/3. **Parke-Bernet:** French and English Furniture, Gobelins Tapestries, Sèvres and Worcester Porcelains and other Decorations, from the Estate of the Late Angelica Livingston Garry, on exhibit from March 4. Sale March 10 and 11. **Parma:** Franco Garelli, sculpture, till 18/3. **Betty Parsons:** Seymour Lipton, sculpture, March. **Betty Parsons—Section Eleven:** Sasson Soffer, paintings, till 11/3. **Peridot:** Tobias Schneebaum, paintings, till 18/3. **Perle:** Trends of the Twenties, paintings, sculptures of the Masters of modern art, till 18/2; Calder and Miró, sculptures and paintings, till 1/4. **Phoenix:** Earl Miller, till 9/3. **Pietrantonio:** Edward Koehler, till 28/2. **Polindexter:** Herman Cherry, till 11/3; Richard Diebenkorn, 13/3—8/4. **Stephen Radich:** Henry Pearson, paintings, till 4/3. **Rehn:** Denny Winters, paintings, till 25/2. **Roko Gallery:** Bernard Rosenquilt, paintings, till 1/3. **Royal-Athens:** Egyptian, Syrian and other near Eastern antiquities, February. **Saldenberg:** André Masson. **Bertha Schaefer:** European painting, till 18/3; Julio Girona, oils, collages, drawings, 20/3—8/4. **Sculpture Studio:** William Bowie, sculpture, February. **Seiferheld:** Bassano, drawings, till 28/2. **Selected Artists:** Ivan Biro, sculpture, till 11/3. **Seligmann:** Katherine Nash, David Newman, Fred Powell, till 28/2. **Ruth**

Sherman: Original graphics by Campigli, Léger, Tamayo, Jacques Villon, a.o., February. **Judith Small:** "The Ancients", arts of Africa, Mexico, Peru, Etruria, South Seas, till 4/3. **Stable:** Nora Speyer, till 11/2; Alex Katz, 20/2—11/3. **Staeppfl:** Nicolas Carone, paintings, till 11/3. **Allen Stone:** Robert Mallory, till 25/2; Kobashi, sculpture, March. **Stuttman:** Hubert Long, sculpture, till 4/3; Frances Field, paintings, 7/3—1/4. **Tanager:** Lynne Drexler, paintings, till 23/2; L. Campbell, G. Laderman, E. Schloss, till 16/3. **Trabala:** Raffaele Castello, paintings, till 18/2. **Van Diemen-Lilienfeld:** Noor Zade Brenor, sculpture, till 8/3. **Village Center:** Annual competition exhibition, till 16/3. **Viviano:** Contemporary American, British, Italian. **Washington Irving:** Jacob Epstein, bronzes and drawings, till 25/3. **Wayhe:** Monotypes, courtesy Philadelphia Art Alliance, till 4/3. **Ruth White:** Edward Coutey, paintings, watercolours and collages, 11/3; Skaling, 14/3—15/4. **Wildenstein:** André Beuerepaire, February. **Willard:** David Hayes, sculpture, February. **Howard Wise:** John Grillo, paintings, till 4/3; Stephen Pace, recent paintings, 7/3—1/4. **Wittenborn:** Vredaparis, graphics, 15/2—15/3. **World House:** "Venice Biennale Prize-Winners, 1960" (AFA sponsored), February; Max Ernst, March; Roger Bissière, paintings, till 25/2. **Zabratkie:** Leland Bell, paintings, till 4/3; Richard Boyce, sculpture, 6—25/3; Jan Müller, pastels, 27/3—15/4.

OAKLAND, Art Museum: "Japanese Ceramics from Ancient to Modern Times", till 29/2. **PASADENA, Art Museum:** Kenneth Patchen, paintings, till 26/2; Graphic design, group show, till 26/2; Hester Bateman, silver, till 29/3; Harold Frank, gouaches, till 19/3. **PHILADELPHIA, Museum of Art:** "Aspects of Winter", prints, till 12/3. **Pennsylvania Academy of Fine Arts:** American watercolours, prints and drawings, till 26/2. **Commercial Museum:** "Festival of Italy", till 26/3. **Newman Galleries:** Ranulph Bye, oils and watercolours, till 12/3. **PHOENIX, Art Museum:** Remington and Russel Show, John Swope, photographs, Japanese Dolls, European Expressionists, March. **PITTSBURGH, Carnegie Institute:** Robert L. Lepper, till 26/2; Paul Klee, paintings and drawings, till 19/3; Egon Schiele Exhibition, 3/3—2/4; Local artists, annual show, 10/3—20/4; Fred Scheibler, architecture, from 30/3. **PORTLAND, Art Museum:** "Treasures from Woburn Abbey", paintings by Rembrandt, Holbein, Van Dyck, Poussin, Canaletto, and others, tapestries and silver from the collection of the Duke of Bedford; Northwest printmakers' 32nd International Exhibition, 28/3—23/4. **PROVIDENCE, Museum of Art:** "Dynamic Symmetry", till 12/3. **RALEIGH, North Carolina Museum of Art:** Francis Speight, till 26/3. **RICHMOND, Virginia Museum of Fine Arts:** Khouri, Rosenfeld and Stoval, till 2/4; The Palmer Collection, from 17/2; Treasures in America, till 5/3. **SAN FRANCISCO, Art Association:** Julius Wasserstein, drawings, M. H. de Young Memorial Museum: Children's Art Show 1961, sculpture, from 1/2; Gandhara Sculpture, from 15/2; Morris Broderson, paintings, till 13/2; Late Greco-Byzantine Icons, till 15/2. **Gump's Gallery:** Noriko Yamamoto, paintings, till 28/2; Jason Schoener, paintings, 3—30/3. **Bolles:** "New Work from Italy", till 20/3. **Felngarten:** Okamura, Du Casse, Douglas Snow, Carl Morris, oil paintings, February; Kim Chung, sculpture, February. **SANTA BARBARA, Museum of Art:** "Two Hundred Years of American Art", from 5/3. **SEATTLE, Art Museum:** 1960 European Art Accessions; Northwest Printmakers; Harold Wahl, till 5/3; Contemporary Ecclesiastical Exhibit by Northwest Artists, Sara Roby Foundation Collection of American Art, Easter Exhibit of Religious Art, 9/3—2/4; Peter Foldes, paintings, Harry Bonath, William Cumming, paintings, Philip McCracken, sculpture, 9/3—2/4. **Zoe Dusenno:** Robert Eskridge, 7—25/3; Neil Meltzer, paintings, 5—25/2. **SYRACUSE, Everson Museum of Art:** Scholastic Art Awards Exhibition, 4—12/3; 9th Syracuse Regional Art Exhibition, 18/3—9/4. **TOLEDO, Museum of Art:** Prints by Dürer, Blake, Van de Velde and Tiepolo, from Museum collections, from 5/3; Irish Architecture of the Georgian period, photographic panels, 24/3—16/4. **UTICA, Museum of Art:** "Philip Evergood Retrospective", 15/3—30/4; "Exotic Art from Ancient and Primitive Civilizations", 21/3—15/5. **WASHINGTON, Gess Gallery:** Toshinobu Onosato, paintings, till 11/3. **YOUNGSTOWN, Butler Institute:** William Berkstresser, paintings, till 5/3.

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